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AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM THURSDAY, MAY 2nd, 1918

UNTIL THE DATE OF SALE, INCLUSIVE

A VERY IMPORTANT COLLECTION
OF
RARE AND VALUABLE
JAPANESE COLOR PRINTS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF EXECUTOR

ON THE EVENINGS OF

MAY 6th, 7th, 8th, 9th AND 10th

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING EACH EVENING AT 8.15 O'CLOCK

ILLUSTRATED CATALOGUE
OF
A VERY IMPORTANT COLLECTION
OF
RARE AND VALUABLE
JAPANESE COLOR PRINTS

FORMED BY THE WIDELY KNOWN CONNOISSEUR
THE LATE

FREDERIC MAY
OF WASHINGTON, D. C.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF EUGENE GOFF, Esq., EXECUTOR
AT THE AMERICAN ART GALLERIES
ON THE EVENINGS HEREIN STATED

CATALOGUE BY MR. FREDERICK W. GOOKIN

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. O. BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1918



**THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY**

FOREWORD

Frederic May was a lover of beautiful things; yet only a few of his close friends were aware of the extent and quality of the treasures that he had gathered. These treasures were his constant solace and delight. He lived with them in an intimate daily association and it was his wish that after he had done with them, they should pass into the hands of other collectors who might derive like joy from their possession.

Mr. May was particularly fond of his Japanese prints, and he succeeded in getting together a very fine lot of them. Although he entered the field rather late to secure some of the greatest rarities, and in filling sets had sometimes to be content with impressions which he hoped to replace, most of his purchases, especially the later ones, were made with excellent judgment. Taken as a whole, his print collection is distinguished by an average high quality. The collection includes notable prints by all the leading Ukiyoe artists, save Sharaku. The prints by the so-called "primitive" artists are not many in number, but are very choice. Among them are two fine examples of the work of Kondo Kiyoharu, and a distinguished pillar print by Kiyomitsu, "Girl Catching Fireflies." There is an especially fine group of prints by Harunobu, among which the "Football Player," a pillar print, "A Breezy Day by the Sea" and "The Marriage Ceremonies" set call for particular mention. Koryusai, Shigemasa, Kiyonaga, Shuncho, Shunsho, Shunko, Shunyei, Toyokuni, Toyohiro, Utamaro, Hokusai, Hiroshige, Keisai Eisen and others are all represented by notable works. It is not possible in this brief foreword to specify all of the finer prints, but attention should be drawn to two important triptychs by Kiyonaga which are in the class known to collectors as "prizes"; to Kitao Masanobu's "Celebrated Women of the Green-houses and Poems written by Them"—seven superb double-page prints in a folding album; to an unusual number of triptychs by Hiroshige; to the fine impression of Hiroshige's "Bow-shaped Moon"; to the choice

lot of "Flower and Bird" subjects by that master; and to the very beautiful and extremely rare "Chi-e no Ume" series of prints by Hokusai.

Mr. May gathered also a number of Japanese illustrated books. Among these is a group (Lots 1252-3-4-5) by Utamaro, which cannot be passed by without special mention, since these books added greatly to Utamaro's fame and the prints that they contain take rank with his most exquisite works.

FREDERICK W. GOOKIN.

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

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7. Guarantee is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

FORMATS

Japanese words for which there are no English equivalents furnish the most convenient way of designating the size of the prints.

Hashira-e (pillar print). Vertical format; height, about 27 inches; width, from 4 to 5 inches.

Wide Hashira-e. Vertical format: Height, about 28 inches; width, about 9 inches.

Kakemono-e. Vertical format: Height, 22 to 27 inches; width, about 12 inches.

Makimono-e. Horizontal format: Height, about 12 inches; length, about 27 inches.

Oban. Vertical format: Height, about 15 inches; width, about 10 inches.

Yoko-e. Horizontal format: Height, about 10 inches; width, about 15 inches.

Chuban. Vertical format: Height, about 11 inches; width, about 8 inches.

Koban. Vertical format: Smaller than Chuban.

Hoso-e. Vertical format: Height, about 12 inches; width, about 6 inches.

SIGNATURES

Ga. This term, the equivalent of *yegaku*, signifies "drawn by."

Hitsu. Brush. The alternative pronunciation "fude" is not used for Ukiyo-e works.

FIRST EVENING SESSION

MONDAY, MAY 6, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

MORONOBU

(B. 1625, d. 1694)

1. STREET SCENE IN THE YOSHIWARA

In the Tenna Period, immediately preceding the Genroku. Guests in the tea-houses are seen dimly through the curtains of bamboo strips; many people are passing along the street in front.

Yoko-e. Ink print from a folding album. Not signed. These albums were signed only at the end. About 1685.

A good example of Moronobu's style in compositions of this period.

TORII KIYONOBU I

(B. 1664, d. 1729)



2. SCENE FROM THE DRAMA "ONNA KUDŌ YOSO-OI SOGA"

Performer at the Nakamura theatre, Edo, first month Hōei 2 (January 25 to February 23, 1705, of our calendar). The first Nakamura Shichisaburō, one of the most famous actors of the Genroku period, in the role of Soga no Jūrō: Matsumoto Tanizō as Ōiso no Tora.

Hosoe. Sumi-e, slightly colored by hand. Not signed. 1705.

3. SCENE FROM A DRAMA

The first Bando Hikosaburō as the famous archer Tawara Toda, seated near a house by the sea, and turning to look up at a woman impersonated by Tsugawa Kamon who stands behind him.

Hosoe. Urushi-e. Signature and publisher's mark were probably at the foot, but have been trimmed off. About 1725.

4. SCENE FROM A DRAMA

The second Ichikawa Danjūrō as Soga no Gorō; the second Nakajima Kanzaemon as (?) Fuwa Banzaemon.

Hosoe. Urushi-e. Signed: Torii Kiyonobu hitsu. Publisher: Okumura. About 1726.

TORII KİYOMASU

(B. 1702 (?), d. 1768)



5. AN ACTOR OF THE ICHIMURA LINE

As an oharami leading a carabao laden with bundles of firewood.

Hosoe. Urushi-e. Signed: Torii Kiyomasu hitsu.

6. SCENE FROM THE DRAMA "HOBASHIRA TAIHEIKI"

as performed at the Ichimura theatre, Edo, first month Gembun 1, i. e. February 1736: Ichikawa Ebizō (the second Danjūrō) as Shinazuka Gorō; the first Ōtani Hiroji as Nagasaki Kageyuzaemon.

Hosoe. Urushi-e. Signed: Torii Kiyomasu hitsu. Publisher: Tsuru-ya. 1736.

7. ICHIMURA KAMEZŌ AS ISE NO SABURŌ

The name of the drama has not been learned.

Hosoe. Beni-e. Signed: Torii Kiyomasu hitsu. Publisher: Iga-ya. About 1748.

8. SCENE FROM A DRAMA

Ichimura Kamezō as Hirano-ya Tokubei: Arashi Tomi-
nosuke as Tenma-ya Ohatsu.

*Hosoe. Beni-e. Signed: Torii Kiyomasu hitsu. Publisher:
Iga-ya. About 1748.*

Fine impression, but colors much faded.



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9. SCENE FROM THE DRAMA

"HATSU-TORA KURAMA GENJI"

Ichimura theatre, Edo, first month Kwan-en 2, i. e. Febru-
ary 1749. Onoe Kikugorō as Goyō-no-mae, wife of Suzuki;
the first Sanogawa Ichimatsu as Ushiwaka.

*Hosoe. Beni-e. Signed: Torii Kiyomasu hitsu. Publisher:
Maru-ya. 1749.*

10. SCENE FROM A DRAMA

Ichikawa Ebizō (the second Danjūrō) as Kajiwara Kage-
toki: the second Nakamura Denkurō as Mongaku.

*Hosoe. Beni-e. Signed: Torii Kiyomasu hitsu. Publisher:
Maru-ya. About 1751(?)*

OKUMURA MASANOBU

(B. about 1685, d. 1768)

11. THE FASCINATION OF BEAUTY

A cooper engaged in repairing a cistern on the roof of a house is so overcome by the charm of a woman washing clothes in the yard of the adjoining house that he has lost his balance and is falling down and over a wall to land by her side. Picture No. 5 from an orihon (folding album).

*Yoko-e. Ink print, colored by hand. About 1705.
In very good condition.*

12. SANJŌ KANTARŌ AS OSOME;

ICHIKAWA KANNOSUKE AS HISAMATSU

This print is a re-engraving of one by Masanobu representing the first Segawa Kikunojō as Osome and Sodesaki Kikutarō as Hisamatsu (Buckingham Collection). The only differences aside from the coloring, which in both was done by hand, is that the faces of the actors have been redrawn and the mon of the later men substituted for those appearing in the earlier print which was probably issued not long after Kikunojō came to Edo in 1730. This print is perhaps a year or two later. Whether Masanobu had anything to do with this one is an interesting question.

Hosoe. Urushi-e. Not signed.

(Illustrated)

13. FUGA ONNA SHUTENDOJI

"A Female Shutendoji." A parody of the legend of the "Great Drunkard Boy" or demon robber who lived in a fortified dwelling in Ōeyama and terrorized the surrounding country until Yorimitsu, otherwise known as Raiko, and his retainers visited him in his stronghold and put him to death. Here they are shown seated in the house of the demon, who is depicted as a woman with women attendants.

Yoko-e. Hand-colored perspective picture. Signed: Okumura Masanobu. Ukiye ne moto. "Originator of the perspective picture." Published by the artist. About 1745.

OKUMURA TOSHINOBU

(Worked c. 1725-1742)



14. OSOME AND HISAMATSU

The love affair of Osome and Hisamatsu, the clerk in her father's oil shop, is a familiar one in Japan and has often been dramatized. Apparently, though not certainly, this print represents a scene from a drama with Arashi Wakano as Osome, and Takeshima Kozaemon as Hisamatsu. The mon of both actors appear on a fan forming part of the decoration of the youth's garments.

This is not the only puzzle that the print presents. One of the oil merchant's books of account hung up in the shop is dated "Hōei shichi, sho gatsu, kichi hi,"—the seventh year of Hōei, first month, lucky day, i. e. New Year's, or according to our calendar, January 30, 1710. If this is a haphazard date it has no significance. But if it is

[No. 14—*Continued*]

the date when the print was designed the case is very different. So far as known Toshinobu did not work at that date. He could not then have been more than a young child if in fact he was the son of Okumura Masanobu, and Masanobu was born in 1685. The coloring of the print is in a style that was in vogue from about 1725 for at least a decade. How much earlier it came into use is not yet known.

*Hosoe. Urushi-e. Signed: Yamato Ga-ko (Japanese artist)
Okumura Toshinobu hitsu. Publisher: Emi-ya.*

(*Illustrated*)

15. SCENE FROM A DRAMA

The first Ichikawa Danzō as a man seated with arms folded at the foot of a flight of stairs, and turning to look up at a woman impersonated by Fujimura Handayu who stands behind him. The drama has not been identified, but the date is between December, 1715, when Danzō placed the character "ichi" across his mon, and the spring of 1727, when the "Kabuki Nandaiki" chronicle of the Edo stage begins.

Hosoe. Urushi-e. Signed: Okumura Toshinobu hitsu. Publisher: Izutsu-ya.

16. SCENE FROM A DRAMA

The second Ichikawa Danjūrō as a man standing under a wistaria arbor and aiming a blow with one of his sandals at Soga no Jurō, impersonated by the first Ichikawa Monnosuke, who is seated on the ground before him.

Hosoe. Urushi-e. Signed: Yamato Ga-ko Okumura Toshinobu hitsu. Publisher: Soshu-ya.

KONDO KIYOHARU

(Worked c. 1715-1735)



17. THE ACTOR ONOGAWA ORIYE

IN THE ROLE OF ONNA FUGEN

Shown seated on a white elephant and playing a samisen.

Hosoe. Urushi-e. Signed: Ga-ko (artist) Kondo Kiyoharu hitsu. About 1720.

Kondo Kiyoharu was an early artist whose prints are extremely rare. This one could not be in finer condition.

18. THE FIRST ICHIKAWA MONNOSUKE

AS A WOMAN FLOWER VENDOR

Monnosuke was a good but not a great actor. He died in 1729.

Hosoe. Urushi-e. Signed: Ga-ko Kondo Kiyoharu hitsu. Publisher: Masu-ya. About 1720.

NISHIKAWA SUKENOBU

(B. 1674, d. 1754)

**19. TWO WOMEN RECLINING ON THE FLOOR
OF A ROOM AND READING A BOOK**

The room is open toward the garden, showing the engawa (veranda) and the chozu-bashi or cistern holding water for washing hands. Picture No. 7 from a folding album.

Yoko-e. Not signed.

Good impression in fine condition. Single sheet prints by Suke-nobu are extremely rare.

**20. (A) GROUP OF FOUR PEOPLE IN A ROOM,
one of them a girl carrying a bird cage.**

(B) A MAN LYING DOWN,
pipe in hand, and a woman seated beside him.

Two small ink prints from books. Unsigned. About 1730.

NISHIMURA SHIGENAGA

(B. 1697, d. 1756)

NANA KOMACHI, "SEVEN KOMACHI"

Seven famous incidents in the life of the ninth century poetess, Ono no Komachi. Three prints of the set.

Hosoe. Urushi-e. Not signed.

21. ARAI KOMACHI

"Praying for rain." It is related that in 866 A.D., at the time of the great drought, the magic of her verses brought the rain that prayers had failed to obtain.

22. YAYOI KOMACHI

"Visiting." Her lover Fukakusa no Shosho calling to press his suit for her hand. The conditions she imposed are said to have caused his death.

23. SEKIDERA KOMACHI

"Pilgrimage to Seki temple," undertaken in her old age.

24. SAIGYŌ HŌSHI CONTEMPLATING FUJI

Saigyō was a Fujiwara noble of the twelfth century whose opposition to Yoritomo caused him to renounce all his dignities and become a travelling Buddhist priest.

Hosoe. Hand colored urushi-e. Signed: Nishimura Shigenaga. Publisher: Maru-ya. About 1725(?).



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25. ARASHI WAKANO AS A WOMAN

WALKING IN THE SNOW

She carries an umbrella, and turns to look at a gnarled plum tree in bloom.

Hosoe. Urushi-e. Signed: Nihon Ga-ko (Japanese artist) Nishi mura Shigenaga hitsu. Publisher: Iga-ya. About 1725.

ISHIKAWA TOYONOBU

(B. 1711, d. 1785)

26. THE LOVERS OSOME AND HISAMATSU

They are walking together under an umbrella in early spring. A plum tree in full bloom at the left.

Hosoe. Beni-e. Signed: Ishikawa Toyonobu hitsu. Publisher: Maru-ya. About 1755.

(Illustrated)

TORII KIYOMITSU

(B. 1735, d. 1785)

27. THE FOURTH ICHIKAWA DANJŪRŌ AS MATSUO-MARU

in the drama "Sugawara," Nakamura theatre, eighth month Horeki 6, i. e. September, 1756.

Hosoe. Printed in beni, blue, olive-green and black. Signed: Torii Kiyomitsu ga. Publisher: Mikawa-ya. 1756.

28. ICHIKAWA RAIZŌ AS

MINAMOTO NO KURO YOSHITSUNE

Nakamura theatre, 1761.

Hosoe. Signed: Torii Kiyomitsu ga. Published by Murata-ya.

29. THE SECOND BANDO HIKOSABURŌ

This actor died in 1768, aged 27. He is shown against a background of fog, above which is a glimpse of the roof of the Nakamura theatre.

Hosoe. Printed in beni, blue, yellow, and black. Signed: Torii Kiyomitsu ga. Publisher: Urukogata-ya. About 1762.

30. THE FIRST ICHIKAWA KOMAZŌ

AS SOGA NO JURŌ SUKENARI

in "Hitoki-dori Harutsuge Soga," Nakamura theatre, spring of Horeki 14, i. e. 1764.

Hosoe. Printed in beni, blue, yellow. Signed: Torii Kiyomitsu ga. Publisher: Okumura Masanobu.

31. THE THIRD MATSUMOTO KŌSHIRŌ

This actor later became the fifth Ichikawa Danjūrō. He is shown as an otokodate standing by a tub of water and buckets for use in case of fire.

Hosoe. Signed: Torii Kiyomitsu ga. About 1766.



32. GIRL CATCHING FIREFLIES

Hashira-e. Signed: Torii Kiyomitsu. Publisher: Maruko. About 1765.

Superb impression. Very fine condition.

TORII KIYOHIRO

(B. ---, d. 1776)

33. THE FIRST NAKAMURA SUKEGORŌ

A noted actor of the second quarter of the eighteenth century as (?) Ōmi Kotoda in "Kiku wa Mukashi Soga Monogatari," Ichimura theatre, 1746.

Hosoe. Beni-e. Signed: Torii Kiyohiro hitsu. Publisher: Urukogata-ya.

TORII KIYOTSUNE

(Worked c. 1750-1770)

**34. ONOE KIKUGORŌ AS SHIGETADA;
ICHIMURA KAMEZŌ AS KEIJO NO JIRO**

Drama, "Chushin Iroha Soga," Ichimura theatre, first month Hōreki 3, i. e., February, 1753.

Hosoe. Printed in beni, taisha (Indian red), green, and black.

Signed: Torii Kiyotsune. Publisher: Suzuki. 1753.

**35. SCENE FROM THE SECOND ACT OF
"EDO-MURASAKI NEMOTO SOGA"**

Ichimura theatre, spring of 1761. The second Segawa Kikunojō as Yaoya Oshichi; Ichimura Kichigorō as Asahina. The play was a curious medley in which popular characters from other plays were introduced. Danjūrō appeared in two roles, Kikunojō in four.

Hosoe. Printed in orange-tan, beni, green, and black—an unusual combination. Signed: Torii Kiyotsune ga. Publisher: Yamashiro-ya. 1761.



36. ICHIKAWA RAIZŌ AS UMEOMARU

In "Sugawara Denju Tenarai Kagami," Nakamura theatre, fifth month, Horeki 14, i. e., June, 1764.

Hosoe. Printed in beni, blue, yellow, and black. Signed: Torii Kiyotsune ga. Publisher: Nishimi-ya. 1764.

Fine impression. In remarkable preservation: colors as when first printed.

SUZUKI HARUNOBU

(B. about 1730, d. 1770)

37. KAYOI KOMACHI

A young woman, a modern representative of Ono No Komachi, standing on the veranda of a house. Ode above and a small picture of the real Komachi. Mizu-e or "water print."

Hoso-e. Signed: Harunobu ga. About 1764.

Much faded.

38. THE SECOND SEGAWA KIKUNOJŌ

IN THE ROLE OF UMEGAE

Ichimura theatre, Edo, second month Horeki 14 (1764).

Printed in beni, blue, yellow and black.

Hoso-e. Signed: Suzuki Harunobu hitsu. Published by Tsurushin. About 1764.

39. KASUI NO TSUKI

Moonlight on the lake. A modern analogue of Murasaki Shikibu writing the Genji Monogatari at Ishiyama dera on Lake Biwa.

Hoso-e. Signed: Harunobu ga. About 1767.

Fine impression. In good condition.

40. WHITE HERONS AND SNOW-LADEN

BAMBOO ON A RIVER BANK

Chuban. Not signed.

Much faded and in poor condition.

41. A WOMAN STANDING IN A PARLOR

One end of her partly tied obi is held between her teeth while she turns to look at bush clover in bloom in the garden. Above is a poem by Minamoto Nobuaki Ason.

Chuban. Signed: Harunobu ga. About 1767.

Not in very good condition.

42. THREE GENERATIONS

A young mother seated before a mirror, combing her hair. Behind her, her infant son is held in the arms of his grandmother. One of a Rok-ka-sen, Six Famous Poets, series. Ode by Otomo no Kuronushi printed above. From the Blanchard collection.

Chuban. Signed: Harunobu ga. About 1767.

In remarkably fine condition.

43. SAIGYŌ HŌSHI PRAYING TO A BIJIN FUGEN

This subject is an Ukiyo-e pleasantry, a Japanese oiran being substituted for the Dhyani Bodhisattva Samantabhadra, known in Japan as Fugen. She appears to the priest in a vision, seated on a white elephant.

Chuban. Signed: Harunobu ga. About 1766.



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44. GOING TO THE PUBLIC BATH HOUSE

Two young women walking under a yellow umbrella in a storm of snow and rain.

*Chuban. Signed: Suzuki Harunobu ga. About 1766.
In very good condition.*

45. HANGING THE KAKEMONO

A young woman standing in a parlor before the tokonoma, preparing to hang up a kakemono, turns to look at a kitten that has caught hold of her obi.

*Chuban. Not signed. About 1765.
Fine impression. In good condition.*

46. CHINESE PAINTING VERSUS UKIYO-E

A Chinese noble standing in a Chinese boat, holding up a painting of orchids, and a Japanese girl in a Japanese boat holding up a pillar print by Harunobu, mounted as a kakemono. Comic ode on a conventional cloud above.

*Chuban. Signed: Harunobu ga. About 1766.
Good impression. In excellent condition.*



47. AN INTERRUPTED PICNIC

A young man and a girl at a picnic under a cherry tree caught by a sudden shower. The girl hastily throws her long sleeve over her head while her companion opens an umbrella.

Chuban. Signed: Harunobu ga. About 1767.

Fine impression. In very good condition.

48. THE KAMURO'S TOILET

An oiran standing in a room engaged in tying her obi and looking down at her kamuro who is adjusting her haircomb with the aid of a mirror.

Chuban. Signed: Harunobu ga. About 1767.

49. SA-WARABI

A young samurai standing under a cherry tree and admiring the blossoms. He holds his horse by the bridle while his groom respectfully crouches down by his side. This is a modern version of the Sa-warabi incident related in the Genji Monogatari.

Chuban. Signed: Suzuki Harunobu ga. About 1766.

Very fine impression. In perfect condition.

50. WHISPERED CONFIDENCE

Two girls seated on the engawa of a house. One of them is whispering in the ear of her companion.

Chuban. Signed: Harunobu ga. About 1768.

Fine impression. In good condition.



51. THE PENSIVE MAID

Young woman seated in a pensive attitude on the veranda of Kiyomizu temple, in Kyōto.

Chuban. Not signed. About 1765.

Fine impression. In perfect condition.

52. KOYA NO TAMAGAWA

A girl seated on the floor of a room with a picture before her of the so-called Poisoned Tama river in the province of Kii, which is reflected in a diminishing and reversing mirror, turns from it to listen to a youth dressed almost like a woman, who stands by her side. One of a Mu Tamagawa series. Title and poem printed above.

Chuban. Signed: Suzuki Harunobu ga. About 1768.

Late impression. Not in very good condition.

53. TSUBAKI. CAMELLIA

A young woman seated on the edge of a veranda is placing a red petal of a camellia blossom on the forehead of a young boy who stands by her side. Within the house at the left the child's mother is combing her hair before a mirror.

Chuban. Signed: Harunobu ga. About 1767.



54. THE TREASURE CHILD

A young mother dressed in summer garments of gauze through which the outlines of her figure appear, holding up her infant son and showing him to a girl standing before her.

Chuban. Signed: Suzuki Harunobu ga. About 1768.

Fine impression. In fair condition.

55. NAKA CHŌ NO YUTERU

The Evening Glow in Naka Street. An oiran standing on a veranda and giving instructions to her kamuro. Series: Fuyu Ukiyo Hakkei. Eight stylish Ukiyo-e Views.

Chuban. Signed: Harunobu ga. About 1767.

56. THE INQUISITIVE KAMURO

A kamuro seated by a hibachi reading a love letter addressed to her mistress is detected by the latter, and also by the writer of the letter who is just entering the room through the portière.

Chuban. Signed: Harunobu ga. About 1767.

Late impression. In good condition.

KITAO SHIGEMASA

(B. 1739, d. 1819)

57. THE WATER WHEEL AT YODO CASTLE

A boat with several passengers sailing on the Yodo river by a walled bank where the current of the stream is turning a great undershot water-wheel. Mizu-e or "water-print" in beni, buff, blue, and pearl gray.

Hosoe. Signed: Kitao Shigemasa ga. About 1764.

58. ONO NO TOFU AND THE FROG

The noble stands under an umbrella in a shower, on the bank of a narrow stream, watching a frog that tried a hundred times before it at last succeeded in catching a worm on a willow branch that hung over the water. Mizu-e in beni, blue, and pearl gray.

Hosoe. Signed: Kitao Shigemasa ga. About 1764.

59. A WAITRESS OF THE HAYASHI-YA TEA-HOUSE

Hosoe. Signed: Kitao Shigemasa ga. About 1769.

60. WOMEN BOILING COCOONS AND DRYING FLOSS SILK

One of the Silk Culture series, "Kaiko Yashinai Gusa," by Shigemasa and Shunshō.

Chuban. Signed: Kitao Shigemasa ga.

61. THE SEVEN FORTUNE GODS

SAILING IN THE TREASURE SHIP

Yoko-e. Signed: Kitao Shigemasa ga.

62. ISHIYAMA AKI NO TSUKI

Autumn Moon at Ishiyama. Young boys playing by moonlight. One of the series, Yatsushi Hakkei, Eight Transformed Views.

Chuban. Signed: Kitao Shigemasa ga.

63. KATADA RAKUGAN

Geese flying down at Katada. Young boys at play in a room, the geese represented by the bridges for the strings of a koto which a boy standing on a kotatsu is throwing down.

Same series as the preceding. Not signed.

TORII KIYONAGA

(B. 1742, d. 1813)

64. NAKAMURA RIKO AS A WOMAN

STANDING IN A GARDEN

Hosoe. Signed: Kiyonaga ga.

Late impression. Several large moth holes neatly patched.

65. (A) SHINAGAWA NO KIBAN

"Returning Sails at Shinagawa," and

(B) MASAKI NO YUSHO

"The Evening Glow at Masaki." Two women at a window overlooking Edo Bay; and a woman standing on a landing pier. Two narrow panels mounted together. Series: Furyu Edo Hakkei, "Eight Stylish Edo Views."

Signed: Kiyonaga ga. About 1778.

Register not quite perfect. Otherwise in good condition.

66. ASUKA SUIBI

"An Intoxicated Beauty on Asuka Hill." Two girls with wind-blown garments on the summit of the hill, one of them waving her fan to some person below.

Narrow panel. Signed: Kiyonaga ga. Publisher: Eijudō. About 1778.

Slightly toned but not faded.

67. WASHING HER HANDS

A girl dipping water from a chozu-bashi, while a young man stands by her side.

Narrow panel. Signed: Kiyonaga ga. Publisher: Eijudō. Yoshiwara Views." Not signed. About 1778.

SANNO O-SAIREI

"The Great Sanno Festival." Three prints of a series depicting children carrying ornamental lanterns in the great procession of the Sanno Sairei which was a notable annual event in Edo. The merchants from all parts of the city contributed to make it a success and vied with each other in inventing lanterns, floats, and other entertaining features.

Chuban. Signed: Kiyonaga ga. Publisher: Eijudō. About 1720.

Such choice early impressions as these are rarely seen. The printing is so deep as to produce the effect of gauffrage. The color has not faded, yet is beautifully soft and harmonious. Condition immaculate.



**68. LANTERN FURNISHED BY THE MERCHANTS
OF HIRAKAWA STREET AND YAMAMOTO STREET**

It has on its top a large artificial cherry tree and two dolls representing the Emperor and the Empress.

**69. LANTERN FURNISHED BY THE MERCHANTS
OF MOTO-ZAIMOKU STREET, SHINBASHI DISTRICT**

On the top of this lantern are a miniature drum bridge, a Shintō temple torii, and artificial pine trees with spreading branches and cranes flying about them.

70. LANTERN CONTRIBUTED BY THE

MERCHANTS OF KOJIMACHI

A woman holds a small boy on her shoulder and in the foreground of the group a boy is dressed to represent a shōjō, or mythical red-haired dweller by the sea. The lantern is decorated with a model of the Takara-bune or treasure ship laden with the shippo or sacred emblems of Buddhism and incidentally of good luck.

71. A MAID SERVANT HOLDING A LANTERN

She turns her head toward two young women standing on a veranda behind her.

Chuban. Series: Hai Furyu Taro. Signed: Kiyonaga ga. About 1781.

Fine impression in beautiful condition.

72. DOMESTIC SCENE

A young woman greeting a girl who is coming to her to be given a lesson in playing the koto.

Same series as the preceding lot. Also in good condition but somewhat faded.

SAKURAI BUNKYO

(Probably a pupil of Kiyonaga)

73. AN ENTERTAINMENT AT SHINAGAWA

Three women in a house overlooking Edo bay, one of them bringing a tray with bowls of food: all are looking toward the left.

Chuban. One sheet of a triptych. Signed: Bunkyo ga.

KATSUKAWA SHUNCHŌ

(Worked c. 1770—1796)

Three prints of the Imoseyama Go-mai Tsuzuki series of five, and one duplicate. The meaning of the title is not clear.

Chuban. Signed: Shunchō ga. About 1783.

74. A YOUNG GIRL DANCING

A woman beats a water bucket as a musical accompaniment and another woman stands on a veranda and looks on.

Not in perfect condition.

75. GROUP OF THREE WOMEN

Two are standing, the third is seated on the ground by the veranda of a mansion.

76. A DETENTION

A woman seated on a bench in a garden, catches hold of a young samurai's haori and modestly turns her head away, while two girls standing behind her view the proceeding expectantly.

Fine impression in excellent condition.

77. A DETENTION

Another impression. Large moth hole across the man's obi and hand, patched so as not to be very conspicuous.



78. THE INARI FESTIVAL

Two women, one carrying a girl on her back, on their way to the shrine at Ōji accompanied by a boy bearing a gift. Banners of the buildings on the further bank of the river are dated Temmei Roku, second month Ox Year, i. e., 1786.

79. MIKOSHI ARAI

Three girls at a bench tea-booth at Shinagawa. In the shallow water of Edo bay at the right the ceremony is being performed of washing the mikoshi or portable shrine in which the sacred Shintō emblems were carried in the procession of the Gozu Tenno festival, seventh day of the sixth month.

Chuban. Signed: Shunchō ga.

80. GEISHA GOING HOME

Three geisha accompanied by a man carrying a samisen box over his shoulder are leaving for home after a night's engagement. Through an open door above a maid is seen doing the morning sweeping.

Oban. Signed: Shunchō ga. About 1788.

81. WOMEN AT A BANQUET

Left hand sheet of a triptych.

Oban. Signed: Shunchō ga. About 1790.

82. A LADY WALKING ON THE RIVER BANK

She is attended by two maids and a young man carrying their luggage.

Oban. Signed: Shunchō ga. About 1790.

83. ON ATAGO HILL

Three young women at a tea-house on the summit

Series: Edo no Go San, The Five Hills of Edo.

Chuban. Signed: Shunchō ga. About 1790.

84. A MODERN KOMACHI

A girl bends over a shallow tub while her hair is being washed by another girl, and two others look on, one of them holding a pot of hot water. Comic ode in cartouche above.

Chuban. Signed: Shunchō ga. About 1790.

85. KAKITSUBATA. SIBERIAN IRIS

Three girls in a garden where iris are in bloom. Printed in grays, yellow, and black.

Chuban. Signed: Shunchō ga. About 1791.

86. TWO GEISHA AT THE MASAKI SHRINE

One of the series Edo no Jū sha. Ten Edo Shrines.
Koban. Signed: Shunchō ga. About 1791.

UTAGAWA TOYOKUNI

(B. 1769, d. 1825)

87. STREET SCENE AT THE END OF RYOGOKU BRIDGE

Groups of people in the foreground and many crossing the bridge.
Oban triptych. Signed: Toyokuni ga. Publisher: Eijudō. About 1789.
Fine impression. Good condition; colors softly faded.

88. THE DREAM OF THE FOX'S WEDDING

A young woman in the parlor of a great house has fallen asleep seated before a hibachi and is dreaming, while her maids are playing Uta-garuta, or Poem-cards, a game like that of "Authors."
Oban triptych. Signed: Toyokuni ga. Publisher: Eijudō. About 1790.
Fine impression. Good condition; colors somewhat faded.

89. THE DREAM OF THE FOX'S WEDDING

Oban. Right-hand sheet of the triptych.
Late impression.

90. ARASHI MURAJIRŌ AS HANA MURASAKI

Hosoe. Signed: Toyokuni ga. About 1788.

91. A WOMAN WEAVING

Another woman is bringing her a cup of tea, and a boy in the foreground is playing with three puppies.
Oban. Signed: Toyokuni ga. Publisher: Wakasa-ya. About 1790.

92. CHOFU NO TAMAGAWA

Two young women and a small boy on the banks of the Chofu Tama river. One woman is standing, and the other is seated beside a large wooden tub used for pounding clothes as a part of the washing process. Series: Mu Tamagawa.

Chuban. Signed: Toyokuni ga. Publisher: Takasu. Fine impression. In very nice condition.

93. WOMEN IN THE GARDEN OF THE KACHO TEA HOUSE

Middle sheet of a triptych.

Oban. Signed: Toyokuni ga. Publisher: Eijudo. About 1790.

94. FURYU ROK-KASEN

Stylish six famous poets: six young persons masquerading as the most celebrated ode composers of ancient times.

Oban triptych. Framed. Signed: Toyokuni ga. Publisher: Eijudō. About 1793.

95. FURYU ROK-KASEN

Left-hand sheet of the triptych. A woman standing represents Ono no Komachi; a woman seated and dressed as a man, represents Ariwara no Narihira; and a young girl holds the nobleman's hat.

Oban. Signed: Toyokuni ga. Publisher: Eijudo.

KATSUSHIKA HOKUSAI

(B. 1760, d. 1849)

SHIMPAN UKI-E

New block perspective views. Three prints of a rare, very early series.

Yoko-e. Signed: Katsu Shunrō ga.

96. RYOGOKU BASHI YU-RYO HANABI KENBUTSU NO ZU

Crowd of people cooling off in the evening at Ryogoku bridge and viewing fireworks. This must have been a popular print and a good seller, for it is called Saihan, i. e., second edition.

Publisher: Eijudō. In good condition.

97. DAIMYO PROCESSION PASSING

ALONG THE BEACH AT SHINAGAWA

Signature probably on the margin, which has been trimmed off.

Publisher: Iwatoya.

98. ŌJI INARI ASUKAYAMA NO ZU

View of the Inari shrine at Ōji and Asukayama. Many pink-flowered cherry trees in bloom.

Fine impression. Slightly toned. Publisher: Ise-ya Rihei.

99. YAYOI. THE THIRD MONTH

Boys celebrating the Hina Matsuri or Doll Festival. Series: Fuyu Kodomo Asobi Gosekku. Elegant Boys' Sports on the Five Festival Days.

Oban. Signed: Gunbatei zu, the rarest of Hokusai's signatures and one of the earliest. Publisher: Omi-ya.

100. BOYS CELEBRATING THE BOYS' FESTIVAL

Fifth day of the fifth month.

Same series as the preceding lot; but this sheet not signed.

101. SCENE FROM A DRAMA

Ichikawa Monnosuke as Taro, the spy. Arashi Tatsuzō as Yuri no Hachiro.

Hosoe. Signed: Shunrō ga.

102. THE SEVEN FORTUNE GODS

STORING THE RICE CROP

Oban. Ink proof from the key-block of one sheet of a triptych. Not signed, but presumably by Hokusai in his Shunrō period. Publisher: Eijudō.

103. SURUGADAI SUIDO NO KEI

View of the aqueduct at Surugadai, Edo.

Yoko-e. Signed: Hokusai ga. Publisher: Eijudo.

Rare early work. In good condition.

104. BUSH CLOVER, AND A HARE IN THE MOON

Long surimono issued by the Okuramai Renju (society) to accompany an invitation to a recital by the woman teacher, Sumida Ben, and the musicians of the Nakamura, Ichimura, and Morita Theatres. The names of fifty-eight of these musicians are given.

Signed: Sori ga. Hare Year, 1795.



105. GROUP OF PEOPLE GATHERED

TO SEE A COCK FIGHT

Long surimono. Signed: Shinsai.

106. AN APPARITION IN A SNOW STORM

Two laborers running away from a woman who carries on her head a large wooden tub with a red cloth wrapped about it.

Koban. Signed: Shinsai.

107. GOLD-FISH CULTURE

Two large fish tanks in a garden; a woman bending over one of them and holding a net, turns to speak to another woman seated on a wide bench, while a boy brings a pan of water.

Long surimono. Signed: Gakyo-jin Hokusai ga.

TŌKAIDŌ GO-JU-SAN TSUGI

Twelve prints of the Tōkaidō set in vertical format, size $9\frac{1}{8}$ x $6\frac{7}{8}$ inches. Originally issued in a packet. Only the last sheet of the series was signed.

108. (A) HODOGAYA; (B) TOTSUKA; (C) FUJISAWA

109. (A) HIRATSUKA; (B) ISHIYAKUSHI; (C) SHONO

110. (A) KAMEYAMA; (B) SEKI; (C) KUSATSU

111. (A) OTSU; (B) KYOTO; (C) IMPERIAL PALACE, KYOTO

HYAKUNIN ISSHU URAGAWA ETORI

The Hundred Poems Explained by the Nurse. A complete set of the twenty-seven prints of this series, being all that were published, though Hokusai drew designs for the others.

Yoko-e. Signed: Zen Hokusai Manji.

The meaning of many of these ancient poems, which are written in the old Yamato language and contain allusions to things not now recognizable, is obscure, and numerous commentaries upon them have been written. For two of the metrical versions here given the compiler of this catalogue is indebted to Mr. Will H. Edmunds; the others are by Mr. F. V. Dickens.

112. ODE BY TENCHI TENNO

Scene, a rice field in autumn; farmers harvesting the crop.

My lowly hut is thatched with straw
From fields where rice-sheaves frequent stand,
Now autumn's harvest's well-nigh o'er,
Collected by my toiling hand:
Through tattered roof the sky I view
My clothes are wet with falling dew.

113. ODE BY JITO TENNO

People fording a stream, two of them bowing low to each other: women carrying freshly washed cloth to drying racks in the distance.

The pleasant spring hath passed away
Now summer follows close, I ween,
And Ama's sacred summit may
In all its grandeur now be seen;
Of yore the drying ground
Whitened with angels' robes spread far around.

114. ODE BY KAKI-NO-MOTO NO HITOMARU

Men dragging nets up a mountain stream like a "pheasant's tail," in the early morning.

The hill-side fowl his long-drooped tail
Sweeps o'er the ground—so drags the night.
My lonely plight
I mourn—my sleepless wretchedness bewail.

115. ODE BY YAMABE NO AKAHITO

Travellers toiling up a hill on the shore of Tago bay;
Fuji in the distance.

From where my home,—
My lonely home,—on Tago's shore
Doth stand, the wandering eye may roam
O'er Fujiyama's summit hoar
Whose lofty brow
Is whitened by new-fallen snow.

116. ODE BY SARUMARU TAYU

Women passing through the mountains in autumn pause
to listen to the cry of a stag.

Now 'mid the hills the momiji
Is trampled down 'neath hoof of deer,
Whose plaintive cries continually
Are heard both far and near:
My shivering frame
Now autumn's piercing chill doth blame.

117. ODE BY CHUNAGON YAKAMOCHI

Men on a junk watch the flight of magpies at nightfall.

If the "Magpie Bridge"—
Bridge by flight of magpies spanned—
White with frost I see:—
With a deep laid frost, made white:—
Late, I know, has grown the night.

118. ODE BY ABE NO NAKAMARO

The poet in China being starved by Imperial command
wrote the poem in blood on his sleeve.

I search high heaven
And now above Mikasa
In the land of Kasuga
I know the moon is shining,
Yon moon I see now rising.

119. ODE BY ONO NO KOMACHI

Peasants outside a farm house engaged in the ordinary
drudgery of life.

Thy love hath passed away from me
Left desolate, forlorn—
In winter rains how wearily
The summer past I mourn!

120. ODE BY SANJI TAKAMURA

A boat putting out to sea passes the rocks at Ise where
women are diving for awabi shells.

Ye fishermen, who range the sea
In many a barque, I pray ye tell
My fellow-villagers of me—
How that far o'er vast ocean's swell,
In vessel frail
Towards Yasoshima I sail.

Fine impression. Good condition.

First Evening

121. ODE BY SŌJŌ HENJŌ

Two noble ladies in a sacred dance in a Shintō ceremony
at Court.

In fitful path across the sky,
By various winds of heaven forced,
Cloud-borne Otome glideth by—
Now hath the breeze its vigour lost
An instant, and her form so bright
For a fleeting moment greets my sight.

122. ODE BY ARIWARA NO NARIHIRA

Peasants crossing a bridge over the Tatsuta river in au-
tumn when red autumn leaves tint the stream.

O Tatsta! when th' autumnal flow
I watch of thy deep ruddy wave—
E'en when the stern gods long ago
Did rule, was ne'er beheld so brave,
So fair a stream as thine I trow.

123. ODE BY FUJIWARA NO TOSHIYUKI

Scene, a great junk sailing on Suminoe bay.

Tho' softly as the waves do break
On Suminoe's shore I seek
To meet thee, love e'en in a dream,
To dead men's curious eyes I seem.

124. ODE BY ISE

In a house where tilers are at work upon the roof, a woman
and her daughter sit by an open window, the daughter
watching the departure of a loved one.

Scant are the joints of Ashi reed
That grow Nanihagata nigh,
While time o'er e'en as brief space speed
Fail'st thou to greet my longing eye.
I fain would die!

125. ODE BY MOTOYOSHI SHINNO

Two women gazing across Ōsaka bay. Behind them in
the foreground a man is leading a laden carabao.

Distracted by my misery
How utterly forlorn am I;
Oh! that I might thee once more see,
Tho' it should cost my life to me!

126. ODE BY KAN-KE (MICHIZANE)

His ox cart and servants waiting for him while he visits
a temple on Mount Tamuke.

This time, I ween, no need there be
A nusa I should take with me:
The nishki of the maple tree
Tamuke-yama thou dost show.
'Twill serve the gods full well I trow.

127. ODE BY TEISHIN KO

The monks at Ogurayama welcoming Prince Kane who
visits the temple in autumn.

How pleasant 'tis the tints to see
Of reddening leaves of momiji
That on Ogura's summit grow!
Ah! did they but their beauty know
They'd linger till there pass'd again
Our Emperor's miyuki train.

128. ODE BY MINAMOTO NO MUNAYUKI

Woodsmen in winter warming their hands by a blazing
fire.

The hamlet bosom'd 'mid the hills
Aye lonely is; in winter time
Its solitude with mis'ry fills
My mind, for now the rig'rous clime
Hath banished every herb and tree
And every human face from me.

Fine impression. Good condition.

First Evening

129. ODE BY HARUMICHI NO TSURAKI

Sawyers at work upon a great log by a stream where a man is raking out maple leaves, and a woman is leading a boy across on a log bridge.

The winds of autumn have amassed
Dried withered leaves in ruddy heaps,
Have them in th' mountain torrent cast,
Whose stream in stony channel sweeps;
Amid the rocks that bar the way
The Mom-ji's reddened leaves delay.

130. ODE BY KIYOWARA NO FUKAYABA

Evening scene. Pleasure boats on a broad river.

'Twas a summer's night, I scarcely thought
The evening hours had passed away
When dawn broke; long the moon I'd sought,
Nor knew where 'mid the clouds she lay.

131. ODE BY BUNYA NO ASAYASU

Women in a boat, gathering lotus leaves.

Now dew-drops sparkling o'er the moor are seen,
The autumn gust sweeps, howling by,
Scarce lurks an instant 'mid the reeds I ween,
In timid show'r the dew drops fly,
And, scattered o'er the grass, there lie.

132. ODE BY SANGI HITOSHI

A nobleman attended by two servants walking along a path through fields enveloped in long clouds of fog.

Like humble Asajū amid
The reeds of Ono's moor hid
I would my passion were concealed
But by its flower the Asajū:
By my too ardent love for you
My secret passion stands revealed.

133. ODE BY ONAKATOMI YOSHINOBU

The poet sits on a hill overlooking a misty plain, while
outside the Imperial gateway just below, warders are
grouped about a fire.

Th' Mikaki-mori through the night
(And men the warder Yeji name)
The watch-fire's blaze keeps full and bright;
When morning breaks, then dies the flame;
So, too, at dawn
My happiness is past and gone.

134. ODE BY FUJIWARA NO YOSHITAKA

A great bath house by a lake where water birds are diving.
Clouds of steam rise from the hot baths, and bathers are
resting on the balcony.

Ere I, O maid! had worshipped thee,
A drear, uncared-for life was mine:—
O may long years be granted me
Now that my heart, O maid, is thine!

135. ODE BY FUJIWARA NO MICHINOBU

Travellers being carried in kago down a hill in the fore-
ground and along a road winding over a gray plain stretch-
ing away to the horizon where trees are silhouetted against
the early morning light.

Though I know full well
That the night will come again,
E'en when the day has dawned:—
Yet in truth I hate the sight
Of the morning's coming light.

136. ODE BY SANJO NO IN

Shintō ceremony in the Imperial palace in honor of the
autumn full moon.

Fain would I in this world so hard
No longer live, but still must stay:—
How wistfully my eyes regard
The midnight moonbeams' tranquil sway!

First Evening

137. ODE BY DAINAGON TSUNENOBU

An uphill road overlooking rice fields. Farmers are carrying baskets on a pole, and women filling water buckets in a brook by the roadside.

Now twilight darkens, and the breeze
Rustles the homeside rice-fields 'mong,
And murmuring sounds my ear please,
As past my hut with thatch o'erhung
Of Ashi grass,
The sweeping gusts of autumn pass.

138. ODE BY GONCHUNAGON SADAIYE

Salt makers at work on a sea beach; a great column of smoke streaming upward from the fire under the boiling pans in a straw hut; at the left men stacking bundles of faggots.

On Mats'ho's shore, our meeting place,
At dusky hour of night, I wait
My longed-for mistress to embrace:
Ah, why then linger'st thou so late!
My ardent passion, than the fire
That heats the salt-pans, rages higher.

ANDO HIROSHIGE

(B. 1797, d. 1858)

HONCHO MEISHO

"Famous Sights of the Main Island." Three prints of this series, which apparently was begun before 1830 and continued at intervals for some years thereafter.

Yoko-e. Published by Fuji-hiko.

139. SUNSHŪ

Fujikawa Watashi-bune no Zu.

The ferry across the Fujikawa, province of Sunshū: Fujisan in the distance.

140. SHINSHŪ

Sarashina Tagoto no Tsuki.

The moon reflected in a rice field at Sarashina, province of Shinshū.

141. SESSHŪ

Nunobiki no Taki.

The Nunobiki waterfall at Kobe, province of Sesshū.

NANIWA MEISHO ZU KAI

Famous sights in Naniwa, a poetic name for Ōsaka. Two prints of the series.

Yoko-e. Signed: Hiroshige ga. Published by Kawaguchi Shozo.

142. HACHI KENYA CHAKU SEN NO ZU

A boat arriving at the Hachi Kenya wharf.

143. IMAMIYA TOKA EBISU

The Ebisu festival at the village of Imamiya.

KYŌTO MEISHO

Famous Sights of Kyōto. Complete set of ten prints.

Yoko-e. Signed: Hiroshige ga. Published by Kawaguchi.

144. GION YASHIRO SETCHU

Gion Shrine in Snow.

In good condition. The darker gray printed a little too strong.

145. YODOGAWA

A great boat on the Yodo river, under the light of the full moon. Two straining boatmen are poling the craft, while the passengers seated under a straw canopy are taking refreshments, some of which are being served from a smaller boat tied alongside.

146. SHIMABARA DEGUCHI NO YANAGI

Willow tree at the exit from the Shimabara.

First edition. Fine impression. In good condition but not quite perfect.

147. KIYOMIZU

The temple nestling in a grove of blossoming cherry trees.

First edition. Good impression. Trimmed slightly all around.

First Evening

148. KINKAKUJI

The famous shrine with its surrounding pond and grove;
and a rounded hill in the distance.

149. SHIJO MACHI YUSUZUMI

"Evening cooling" on a dry sand-bar in the river opposite
Shijo street.

Good impression, in excellent condition.

150. TADASU KAWARA NO YUDACHI

The dry river-bed at Tadasu filled by a sudden shower.

Ordinary impression. Margins trimmed. Moth holes patched.

151. YATSUSE NO SATO

The village of Yatsuse in the environs of Kyōto. Faggot
gatherers returning to the city along a path through the
fields.

Impression with unusually deep color.

152. TSUTEN KYO NO KOFU

Red maples at Tsuten bridge.

Very good impression. In fine condition.

153. ARASHIYAMA

Cherry trees in bloom on the mountain side at the foot
of Yoshino rapids. On the river in the foreground two
men poling a raft.

Fine impression. Slightly soiled along a vertical fold.

TŌKAIDŌ GO-JU-SAN TSUGI NO UCHI

The Fifty-three Post-Stations of the Tōkaidō, known as the
First Tōkaidō series.

Yoko-e. Signed: Hiroshige ga. Publisher: Takeuchi.

Complete set of fifty-five prints and several duplicates. As this
series is so well known detailed descriptions are not here given.

154. NIHON BASHI

The second design.

Fine impression. Perfect condition.

155. SHINAGAWA

Daybreak. The earlier design.

156. KAWASAKI

Ferry over the Rokugo river. The earlier design with the man on the raft.

157. KANAGAWA

Sunset. The earlier design without the posts in the foreground.

158. HODOGAYA

Shinkame Bridge.

Printed very dark, but a good impression.

159. TOTSUKA

The earlier design.

160. FUJISAWA

161. HIRATSUKA

162. OISŌ

Tiger Rain.

163. ODAWARA

Fording the Sako River. The re-engraved design with five figures on the bank in the foreground.

164. HAKONE LAKE

Late, but very good impression. In fine condition.

165. MISHIMA

Morning Mist.

Late impression.

166. NUMAZU

167. HARA

Fine impression. Good condition.

168. YOSHIWARA

First Evening

169. KAMBARA

Snowy Evening.

170. YUI

171. OKITSU

172. EJIRI

Late impression.

173. FUCHU

174. MARIKO

Impression with rose-pink sky—not faded.

175. OKABE

Fine impression. In good condition.

176. FUJIEDA

177. SHIMADA

Late impression.

178. KANAYA

179. NISSAKA

180. KAKEGAWA

Fine impression. Good condition.

181. FUKUROI

Good impression.

182. FUKUROI

Another impression. Later edition.

183. MITSUKI

Late, but fairly good impression.

184. HAMAMATSU

185. MAIZAKA

186. ARAI

187. SHIRASUKA

188. FUTAGAWA

189. YOSHIDA

190. GOYU

191. AKASAKA

Late impression.

192. FUJIKAWA

Fine impression. Good condition.

193. OKAZAKA

194. CHIRYU

Impression without the hill at the horizon.

195. NARAMI

196. MIYA

197. KUWANA

198. YOKKAICHI

Fine impression. Good condition.

199. ISHIYAKUSHI

200. SHONO

Late impression.

201. KAMEYAMA

202. SEKI

203. SAKA-NO-SHITA

204. TSUCHIYAMA

205. MIZUKUCHI

206. ISHIBE

Good impression.

First Evening

207. KUSATSU

208. ŌTSU

209. ŌTSU

Another impression.

210. KYŌTO

TŌKAIDŌ GO-JU-SAN TSUGI

Nineteen prints of the half-block set published by Sano-ki. Good impressions of the prints of this set are rare.

211. FUJISAWA

View of the village; Yuyoji Torii at the left.

212. HIRATSUKA

Ferry over the Banyu River.

213. ŌISO

View of the village and the bay.

214. MISHIMA

The village in winter after a heavy snowfall.

215. NUMAZU

The highroad. Fuji seen at the left across rice fields.

216. HARA

View of Fujisan on a clear afternoon.

217. YOSHIWARA

The road across the marsh. Fuji in the distance.

218. FUCHU

Second street in the Kuruwa quarter.

219. SHIMADA

A daimyo cortege fording the Oigawa.

220. KANAYA

Porters preparing to carry a daimyo cortege across the ford.

221. KAKEGAWA

The bridge and Akihasan Torii.

222. MITSUKI

The ferry across the Tenryugawa.

223. MAIZAKA

Ferry boats crossing to Imakiri.

224. FUTAGAWA

Travelers seeking shelter from a shower at a wayside tea-house.

225. YOSHIDA

View of the castle and the bridge over the Toyo river.

226. FUJIKAWA

A traveller on horseback approaching the village in a snow storm.

227. SHONO

A traveller in a kago carried at a rapid pace along the road through the rice fields.

228. TSUCHIYAMA

Travellers passing Suzukayama in a shower.

229. KYÔTO

The Sanju big bridge.

OMI HAKKEI

Eight scenes of Omi. Complete set of eight.

Yoko-e. Signed: Hiroshige ga. Published by Kawaguchi and Takeuchi.

230. YABASE KIBAN

Returning sails at Yabase.

First edition. Publisher: Kawaguchi.

Fine impression. Slightly soiled along vertical fold.

First Evening

231. SETA YUSHO

The evening glow at Seta.

First edition. Publisher: Takeuchi.

Good impression. Stained.

232. KATADA RAKUGAN

Geese flying down at Katada.

Not first edition. Publisher: Kawaguchi.

Poor impression. Trimmed on all sides.

233. AWAZU SEIRAN

Clear weather after a storm at Awazu.

Not first edition. Publisher: Takeuchi.

Poor impression. Margins trimmed.

234. ISHIYAMA AKI TSUKI

The autumn moon at Ishiyama.

First edition. Publisher: Takeuchi.

Ordinary impression. Slightly soiled.

235. MIIDERA BANSO

The vesper bell at Mii temple.

Second edition. Publisher: Takeuchi.

Fine impression. In good condition.

236. MIIDERA BANSO

Second Edition. Another impression, not in very good condition.

237. HIRAYAMA BOSETSU

Evening snow on Mount Hira.

First edition. Publisher: Kawaguchi.

Good impression. In excellent condition.



238. KARASAKI YORU AME

Night rain at Karasaki. The famous old pine-tree in a heavy downpour.

First edition. Publisher: Kawaguchi.

Fine impression in flawless condition. Impressions of this print vary greatly. In the very finest the tree is shaded darkest at the bottom, but so much depends upon the quality of the impression that it is difficult to set up a rigid standard. This impression is a particularly good one.

EDO KINKO HAKKEI

“Night Views in the Environs of Edo.” Three prints of the series.

Yoko-e. Signed: Hiroshige ga. Published by Kikakudo.

239. IKEGAMI BANSHO

The vesper bell at Ikegami temple.

Late impression.

240. ASUKAYAMA BOSETSU

Evening snow on Asuka hill.

Late impression; the white flakes of the falling snow put on by hand quite recently.

241. SHIBAURA SEIRAN

Clear weather after a storm at Shibaura.

First Evening

KANAZAWA HAKKEI

"Eight Scenes of Kanazawa." Four prints of this series.

Yoko-e. Signed: Hiroshige ga.

Published by Koshimura Heisuke.

242. NOJIMA YUSHO

The evening glow at Nojima.

Late impression.

243. SUSAKI SEIRAN

Clear weather after a storm at Susaki.

244. SHOMYO BANSHO

The vesper bell at Shomyo. A woman in a boat that is passing by listens with head bent down to the sound of the bell from a little shrine on the hillside above a fishing village on the shore.

245. UCHIKAWA BOSETSU

Evening snow on the Uchi river.

246. YUMOTO HOT SPRING

Yoko-e. Series Hakone Chichi To Zue. "The Seven Hot Springs of the Hakone district."

Published by Sano-ki. 1852.

First edition. Fine impression.

SADATORA

(Nineteenth century)

Three prints from an unnamed series of Edo views.

Yoko-e. Two signed: Sadatora ga; one not signed.

247. FUKAGAWA SUSAKI SHIOHI NO ZU

View of Susaki at low tide.

248. KAMEIDO TEMMANGU KYONAI NO ZU

Inside the grounds of the Tenjin shrine at Kameido.

249. ROKUGO NO WATASHI

View of Rokugo Ferry.

Not signed.

KUNINAGA

(D. about 1830)

**250. SEGAWA SHICHIJŌ AS A WOMAN
HOLDING A DRAWN SWORD**

Hosoe. Signed: Kuninaga ga.

Publisher: Yama-naga. About 1799. (?)

251. A PARTY IN A HOUSE BY THE RIVER

Oban. One sheet of a triptych.

Signed: Kuninaga ga. Publisher: Izumi ya. About 1830.

252. FURYU HASSENNIN

Eight stylish fairies. A woman as Ōshikio Sennin, riding upon a white crane; another woman as Tekkai Sennin exhaling her spiritual essence as a little white horse.

Oban. Left-hand sheet of a triptych. Signed: Kuninaga ga.

Dated, Tiger Year, intercalary month, i. e. 1830.

KUNINOBU

(Probably a pupil of Harunobu)

253. YOUNG BOYS AT PLAY

Hosoe. Signed: Kuninobu ga. About 1770.

KUNIHIRO

(Worked in middle nineteenth century)

254. ACTOR IN THE ROLE OF BENKEI

He stands in a boat and holds a kageando (dark lantern) in his outstretched hand.

Large surimono. Signed: Kunihiro utsusu.

255. ARASHI RIKAN AS A BASKET PEDDLER

Large surimono. Signed Kunihiro.

GOUNTEI SADAHIDE

(Worked in middle of nineteenth century)

**256. THE CHINESE INVASION REPELLED BY THE JAPANESE
ARMY UNDER HOJO TOKIMUNE IN 1278 A.D.**

Oban triptych. Signed: Gountei Sadahide zu. Published by Marutoku. Dated Tiger Year, 1866.

First Evening

257. HAKONE NO FUJI

View of Fuji san from Hakone lake. Printed in tones of blue.

Uchiwa mount. Signed, Sadahide ga.

BUNSHIN AND SETSU-Ō

(Worked in middle of nineteenth century)

258. TWO PICTURES OF WATERFALLS

(A) A half-block vertical panel, signed and sealed, Bunshin, date about 1842. (B) A Small vertical print from a sheet of harimaze, signed, Setsu-ō zu.

KEISAI EISEN

(B. 1790, d. 1848)

259. EDO SUMIDAGAWA YUKI NO ENKEI

Distant view of the Sumida river in snow. Ferry boat crossing.

Yoko-e. Signed: Eisen ga.

Poor impression. Binder's holes near left edge.

260. SHINOBU GA OKA NO BOSETSU

Evening snow at Shinobazu pond.

Yoko-e. Signed: Eisen ga.

Four prints from an unnamed series of Edo views.

Yoko-e. Signed: Eisen.

261. NIHON BASHI YORI FUJI O-MIRU NO ZU

View of Fuji from Nihon bridge.

262. SHINOBAZU BENTEN YORI TŌEZAN O-MIRU NO ZU

View of Toezan from Shinobazu pond.

263. KINRYUSAN ASAKUSA DERA KANZEON KYONAI NO ZU

In the grounds of Kinryusan temple, Asakusa.

264. RYOGOKU BASHI YORI TATEKAWA O-MIRU NO ZU

View of Tatekawa from Ryogoku bridge.

NIKKOSAN MEISHO NO UCHI

Famous sights in the Nikko mountains. Set of five views of waterfalls.

Oban. Signed: Keisai Eisen sha. Unusually good impressions. Soft color.

265. URAMÉ NO TAKI

A straight fall with a road passing behind it on the mountain side.

266. KEGON NO TAKI

A fall plunging into a rocky gorge; three men viewing it from a cliff at the right.

267. SÔMEN NO TAKI

The Noodle fall, so called because the water is thought to assume the form of noodles.

268. JIYAKUKO NUNOBIKI NO TAKI

A fall of many cascades coming down the mountain side. A Shintô shrine in the foreground.

269. KIRIFURI NO TAKI

The famous Kirifuri fall where the water is broken into many small streams.

270. CAMELLIA AND MEJIRO (THE JAPAN WHITE-EYE)

Deep blue ground.

Half-block vertical panel. Signed: Keisai.

271. TIGER AND FULL MOON

Hosoe. Signed: Keisai.

272. NARIHIRA ON HIS EASTERN JOURNEY

PAUSING TO LOOK AT MOUNT FUJI

One of the series Meisho Koseki Gyotei no Ki. Famous Historical Places Named in Travellers' Tales.

Koban. Signed: Ippitsusai Eizan ga.

First Evening

273. A FALCON ON A TSUBAKI TREE

Printed in blues with a touch of yellow.

Oban. Signed: Eisen ga. Publisher: So yo.

274. A YOUTH PLAYING A FLUTE

Kakemono-e. Framed. Signed: Keisai Eisen.

275. CARP ASCENDING A WATERFALL

Kakemono-e. Framed. Signed: Keisai hitsu. Seal: Eisen.

Publisher: Kansendo.

Fine impression.

SUZUKI HARUNOBU

(B. about 1730, d. 1770)



276. TWO POPULAR KYŌTO BEAUTIES

Waitresses at a branch of the Niken Tea-house at Gion, in Kyōto. One stands upon the engawa; the other is pausing as she walks away carrying a tea-kettle.

Chuban. Signed: Suzuki Harunobu ga. About 1769.

Fine impression. In good condition.

277. A BEVY OF BEAUTIES

An oiran attended by her kamuro and two shinzo.

Chuban. Signed: Suzuki Harunobu ga. About 1766.

Faded and slightly soiled.

278. RYOGOKU BASHI YUSHO

The Evening Glow at Ryogoku Bridge. An oiran and her kamuro on the veranda of a tea-house by the river; Ryogoku bridge and Fuji san in the distance. One of the series Furyu Edo Hakkei.

Chuban. Signed: Suzuki Harunobu ga. About 1769.

Late impression. Fair condition.

279. OSEN OF THE KAGIYA TEA-HOUSE AT KASAMORI

She stands by the kamado and is dipping hot water to fill a tea bowl.

Chuban. Signed: Harunobu ga. 1769.

Fine impression, but not in perfect condition.

280. THE BOY DOLL

Two young women seated by a hibachi, one of them holding a boy doll.

Chuban. Signed: Harunobu ga. About 1768.

Good impression. In very nice condition.

SECOND EVENING SESSION

TUESDAY, MAY 7, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

SUZUKI HARUNOBU

(B. about 1730, d. 1770)

EHON HARU NO NISHIKI

Brocade of Spring Picture Book. Published by Yamazaki Kimbei about 1771. Sixteen double page and two single page pictures by Harunobu. Not signed except at the end of the book. Engraved by Endo Matsugoro.

281. GIRLS ADMIRING A BLOSSOMING PLUM TREE

282. GIRL SEATED BY A WRITING TABLE

283. GIRL STANDING IN A DOORWAY AND LOOKING OUT

284. OIRAN AND KAMURO ROLLING A LARGE SNOWBALL

285. GIRLS AT A SHINTO SHRINE

Looking at a cuckoo flying by.

286. GIRL ABOUT TO ENTER A HOUSE BY THE SEA

Turning to look at a flock of plovers flying over the water.

287. YOSHIWARA WOMEN ADMIRING CHERRY BLOSSOMS

288. WHITE-ROBED WOMAN LEAVING A HOUSE AND CLOSING THE SHOJI BEHIND HER.

Second Evening

**289. WOMAN STANDING ON A VERANDA BESIDE A POTTED
DWARF PINE TREE**

**290. WOMEN SEATED ON A VERANDA AS A HEAVY SHOWER
IS BEGINNING**

**291. A GROUP OF GEISHA GOING TO KEEP A PROFESSIONAL
ENGAGEMENT**

292. TWO SINGLE PAGE PRINTS IN ONE MOUNT

- (A) A Stag and Doe under Maple Trees in Autumn.
- (B) A Woman Seated in a Parlor.

**293. GIRL STANDING WITH HER ARM ABOUT THE CORNER
POST OF A HOUSE**

Looking at faggot gatherers coming along a road between hills in autumn.

294. TWO GIRLS READING BOOKS

Brilliant impression.

295. A LADY AND A GIRL HOLDING A WRITING BOX

Standing on the veranda of a house by a mountain stream.

296. AN OIRAN AND A KAMURO IN A GARDEN

Looking at a crow on the branch of a tree.

297. AFTER THE BATH

A young woman in a bath robe walking out to a veranda where a red rug is spread and a round fan is lying.

298. AFTER THE BATH

Another impression. Different color. Slightly toned.

HARUMITSU

**299. TALL WOMAN WALKING UNDER AN UMBRELLA ON
THE SEASHORE**

Hashira-e. Signed: Harumitsu ga. About 1782.

TANAKA MASUNOBU

(Worked c. 1740-1770)

300. THE LETTER-READING INCIDENT FROM CHUSHINGURA

Hashira-e. Signed: Masunobu. About 1770.

YAMAMOTO YOSHINOBU

(Worked c. 1760-1770)

301. TWO GIRLS IN A PARLOR

One is seated by a hibachi; the other is holding a letter.

Chuban. Signed. Yoshinobu ga. Publisher: Maruko. About 1768.

KORYŪSAI

(Worked c. 1767-1786)



302. NEW YEAR'S DAY SCENE

A girl brings a small stand laden with New Year's symbols to a youth who is attired in the formal kamishimo and is seated in a parlor before the tokonoma (picture alcove).

Chuban. Signed: Koryū ga. About 1769.

Second Evening

303. GI. PROBITY

A girl seated on a window ledge conversing with a youth seated on the floor before her, with an open book in his hand. One of the series of *The Five Cardinal Virtues*.

Chuban. Signed: Koryūsai ga. About 1769.

304. RETURNING SAILS AT FUKAGAWA

A young samurai with his face masked helping two young women aboard a pleasure boat. One of the series, *Edo Mitate Mu Tamagawa*. Edo Resemblances to the Six Tama rivers.

Chuban. Signed: Koryūsai ga. About 1769.

305. SAN GATSU, THE THIRD MONTH

A woman restraining a man who reaches out toward the edibles set out for the *Hina Matsuri* (Doll Festival). One of the series, *Furyu Jū-ni Settsu*.

Chuban. Signed: Koryūsai ga. About 1769.

306. ROKU GATSU, THE SIXTH MONTH

A girl walking with her lover, attended by a servant bearing a lantern. Same series as the preceding.

307. PRINCE GENJI AND THE LADY AOI

Illustration of the *Kiri-tsubo* tale in the *Genji Monogatari*. One of the series, *Yatsushi Genji*, *Transformed Genji*.

Chuban. Signed: Koryūsai ga. About 1770.

308. GENJI AND MURASAKI GATHERING MAPLE

BRANCHES

Illustration of the *Momiji-ga* incident from the *Genji Monogatari*. One of the series, *Furyu Ryaku Genji*.

Koban. Signed: Koryūsai ga. About 1770.

309. SOTOBA KOMACHI

A girl seated on a bench in a garden gives a light from her pipe to a youth standing beside her. One of the series, *Furyu Nana Komachi*.

Chuban. Signed: Koryū ga. About 1770.

310. AKI. AUTUMN

Two girls seated on the veranda of a country house looking at gay-colored maple leaves floating down a small stream.

Chuban. Signed: Koryū ga. About 1769.

311. AKI. AUTUMN

A youth talking to two women seated on a veranda, one of whom turns away from him to look at a kitten. Series: Furyu Sato no Shiki. Stylish pictures of the four seasons in a village.

Koban. Signed: Koryū ga. About 1770.

312. A MOCK WRESTLING MATCH BY GEISHA

Series: Seiro Geika Niwaka Kyogen Zukushi.

Chuban. Signed: Koryū ga. About 1775.

313. BOY PLAYING A FLUTE

Chuban. Signed: Koryusai ga. About 1775.

314. SHIKIDO TORIKUMI

A Mock Marriage Ceremony in the Yoshiwara.

Yoko-e. Signed: Koryūsai ga. About 1775.

315. ATTRACTING HIS ATTENTION

A young man holding a letter and turning to look up at a girl seated on a balcony above, who has thrown a ball at him.

Hashira-e. Signed: Koryū ga. About 1772.

KATSUKAWA SHUNSHŌ

(B. 1726, d. 1793)

316. THE THIRD MATSUMOTO KŌSHIRŌ AS A

SHICHO (NOBLEMAN'S ATTENDANT)

Hosoe. Not signed. About 1769.

Slightly trimmed at the left.

317. THE SECOND NAKAMURA SUKEGORŌ AS A WRESTLER

He is shown lifting a bale of rice.

Hosoe. Signed: Shunshō ga. About 1769.

Second Evening

318. THE SECOND NAKAMURA SUKEGORŌ

AS AN OTOKODATE

He stands with drawn sword near a clump of bamboos.

Hosoe. Signed: Shunshō ga. Published by Eijudo. About 1770.

319. THE SECOND NAKAMURA SUKEGORŌ

AS AN OTOKODATE

He is prepared for a fight and is drawing his sword.

Hosoe. Signed: Shunshō ga. About 1775.

320. THE POPULAR BEAUTY OFUGI

seated in her father's cosmetic and toothbrush shop at Asakusa.

Hosoe. Signed with seal only. 1769 or 1770.

321. ICHIKAWA RAIZŌ AS A SAMURAI

IN A DAIMYO'S TRAIN

Hosoe. Shunshō ga.

322. SCENE FROM THE DRAMA ADACHI GA HARA

The first Nakamura Utaemon as Kurozuka-baba attacking with a large knife a woman impersonated by Nakamura Kichinosuke.

Hosoe. Signed: Shunshō ga. About 1769.

323. THE THIRD ŌTANI HIROJI AS UKISHIMA DAIHACHI

He stands in the rain and holds an umbrella turned inside out by the wind. Ichimura theatre, autumn of 1770.

Hosoe. Signed: Shunshō ga. 1770.

324. NARIHIRA VIEWING THE NUNOBIKI WATERFALL

One of the Ise Monogatari series, depicting incidents related in that classic work.

Koban. Signed: Shunshō ga.

325. YADO NO YORU NO AME

Night rain at the inn. A woman opens the shoji that a man reclining on the floor may see the night sky with rain falling. Above, a small view of the street outside. Series: Shinagawa Hakkei, Eight Views of Shinagawa.

Chuban. Signed: Shunshō ga. About 1770.

326. THE SNOW RABBIT

A kamuro who has been playing in the snow has modeled a rabbit which she brings in on a tray to show to her mistress.

Chuban. Signed: Katsukawa Shunshō ga. About 1770.

327. FUMIZUKI, THE LITERARY MONTH

At the top Tanabata, the Weavers' festival; night scene, showing bamboos decorated with poem slips standing up above the house roofs. Below a boy selling flowers to two women at the entrance to a bridge. One of a series of "The twelve months," two designs each, by Shunshō, Shigemasa, and Toyoharu.

Chuban. Signed: Katsukawa Shunshō ga. About 1770.

328. ICHIKAWA EBIZŌ (THE FOURTH DANJŪRŌ)

IN A SHIBARAKU ROLE

Shibaraku means "wait a moment." The act was a brief interlude either spoken or in pantomime, by the leading actor of the company.

Hosoe. Signed: Katsukawa Shunshō ga. About 1774.

329. SCENE FROM A DRAMA

Bando Mitsugorō (right); and the second Ichikawa Yazoō (left) each holding an end of a makimono.

Hosoe; first and third sheets of a triptych. Signed: Shunshō ga. About 1772.

Fine impressions. In perfect condition.

330. SCENE FROM A SHOSA ACT

Bando Mitsugorō as a man standing by a tub of mochi; and an unidentified actor as a woman seated beside it and holding one of the mallets for pounding the rice paste.

Oban. Signed: Shunshō ga.

331. THE THIRD SEGAWA KIKUNOJŌ IN A FEMALE ROLE

The patterns upon her garments are bamboos decorated for the Tanabata festival.

Hosoe. Signed: Katsu Shunshō ga. About 1775.

Faded and toned.

Second Evening

332. THE SECOND YAMASHITA KINSAKU AS AN OIRAN

standing by a screen and holding a sake cup.

Hosoe. Signed: Shunshō ga. About 1773.

Somewhat faded and stained.



333. THE SECOND YAMASHITA KINSAKU AS A WOMAN

holding a biwa (lute) and standing on a river bank at night.

Hosoe. Signed: Shunshō ga. About 1778.

Fine impression. In good condition.

334. THE FIRST NAKAMURA NAKAZŌ

IN THE ROLE OF SADAKURO

Drama "Chushingura," Nakamura theatre, Edo, summer of 1771.

Hosoe. Signed: Shunshō ga. 1771.

335. THE THIRD ŌTANI HIROJI AS AN OTOKODATE

looking down at an enormous cicada crawling over his feet.

Hosoe. Signed: Shunshō ga. About 1780.

336. THE FOURTH MATSUMOTO KOSHIRO

AS A MAN HOLDING A MIRROR

Hosoe. Signed: Shunshō go. About 1776.



337. NAKAMURA TOMIJURŌ AS A TEA-HOUSE WAITRESS

Hosoe. Signed: Katsu Shunshō ga. About 1775.

Very fine impression. Perfect condition.

338. SCENE FROM THE THIRD ACT OF CHUSHINGURA

Kanpei threatening to kill Sagisaka Bannei; Okaru looking on.

Chuban. Signed: Shunshō ga. About 1778.

Late impression.

339. THE FIFTH ICHIKAWA DANJŪRŌ AS A SAMURAI

disguised as a Buddhist pilgrim.

Hosoe. Signed: Katsu Shunshō ga. 1787 (?).

Second Evening

340. THE FIFTH ICHIKAWA DANJŪRŌ

AS SHIBUYA NO KONNO MASATOSHI

In this Shibaraku role, Ichimura theatre, 1791, he scored a "great hit."

Hosoe. Signed: Shunshō ga.



341. THE THIRD SEGAWA KIKUNŌJŪ

AS RYŪ-Ō THE DRAGON PRINCESS

She stands on a rock amid curling waves above which rises the Ryū-gu or dragon shrine supposed to rest upon the bottom of the sea. In the transfiguration scene Kikunōjū was very successful. Ichimura theatre, 1778.

Oban. Signed: Shunsho ga.

342. OMI HAKKEI

Eight views of Omi. Complete set of eight prints, the well-known subjects in circular compositions.

Koban with black field. Not signed.

TORII KIYONAGA

(B. 1742, d. 1813)

"Ten Views of Tea-houses." Two prints of this series.

Chuban. Signed: Kiyonaga ga. Publisher: Eijudo. About 1781. Both are remarkable early impressions in the finest possible condition.

343. THE HATSUTAKA TEA-HOUSE AT YAGENBORI

A corner of the building is shown, with a waitress standing in front of it and turning toward a young woman who is passing by followed by a man servant bearing a bundle on his back and a blue umbrella.

344. THE TAKANAWA TEA-HOUSE

This is shown in the distance. In the foreground a mother and her daughter are walking hand-in-hand over the sands at low tide, and a young girl trots along by their side.



345. THE SECOND ICHIKAWA MONNOSUKE

IN PRIVATE LIFE

He is seated, talking to a kamuro, his hand resting on her shoulder, while her mistress stands and looks down at them.

Oban. Signed: Kiyonaga ga. About 1782.

Sharp, early impression. In perfect condition.

346. SCENE FROM THE DRAMA "YUKI-MOTSU-TAKE

FURISODE GENJI"

This play was performed at the Nakamura theatre, Edo, at Kaomise, the opening of the winter season, eleventh month Temmei 5, i. e. December, 1785. Nakamura Nakazō at this performance changed his stage name (for one year only) to the sixth Nakayama Kojūrō, and appeared as Hatchōtsubute no Kiheiji, the lamplighter of Gion temple.

The third Ōtani Hiropi, dressed in kamishimo and with his face and body painted red, played the role of Nanba no Jiro Tsunetō; and the third Ichikawa Yaozō appeared as Agugenda. The scene of their fight in the dark, while lightning flashed and thunder rolled, was a great success.

Oban. Signed: Kiyonaga ga. December, 1785.

In good condition save for a few moth holes.

347. MURASAKI SHIKIBU AT ISHIYAMA-DERA

She is seated on the engawa of Ishiyama temple on the shore of Lake Biwa. Her elbow rests on a table upon which paper and a suzuribako (writing-box containing brushes, ink and an ink-stone) are set out, and she is preparing to write the famous classical romance "Genji Monogatari."

Oban. Signed: Kiyonaga ga.

A rare print. In fine condition.

348. AN ACTOR'S BOATING PARTY ON THE SUMIDA RIVER

Middle sheet of a triptych, representing a party of actors and geisha in a great canopied pleasure boat. The actor, who wears a haori (coat) of black gauze, and green hakama (trousers) is the third Sawamura Sōjūrō. By his side sits Iwai Kumesaburō, a famous impersonator of women's roles who later became the fifth Iwai Hanshirō. In front of them the fourth Matsumoto Kōshirō leans forward to listen to a geisha and a man dressed in pale blue. A smaller boat with a woman seated in it is coming up alongside the large craft.

Oban. Signed: Kiyonaga ga. Probably 1788.



349. VIEWING THE CHERRY FLOWERS ON ASUKA HILL

Two women, one of them leading a young girl, are walking along the grass-covered summit of the hill admiring the pale pink blossoms. Many small figures in the distance. Left-hand sheet of a triptych. The triptych is reproduced in color as one of the illustrations to "Japanese Color Prints and Their Designers" by Frederick W. Gookin: The Japan Society of New York, 1913.

Oban. Signed: Kiyonaga ga.

Fine impression in perfect condition. The beni is especially beautiful.

350. JŌRURI-HIME AND HER MAIDS

ON THE VERANDA OF HER DWELLING

One sheet of a small triptych representing Yoshitsune serenading the lady Jōruri. The story of their love affair is known to every Japanese.

Chuban. Signed: Kiyonaga ga. Publisher: Eijudo. About 1788.



351. A LADY CROSSING NIPPON BRIDGE

She is attended by two maids and a boy. In the background a vista of the canal with a row of fireproof warehouses on the right bank; another bridge in the middle distance and beyond it low hills.

Oban. Signed: Kiyonaga ga. Publisher: Eijudō. About 1788. Fine impression of a very rare print. In perfect condition.

KITAO MASANOBU

(B. 1761, d. 1816)

352. IKEBANA NO SEIRAN

Flower Arrangement in Clearing Weather. Three women grouped on the engawa of a house; peonies in a flower basket beside them. Series: Shinsen Zashiki Hakkei. New selection of eight parlor views.

Chuban. Not signed.

Fine impression. Perfect condition.

353. FURIN NO BANSHO

The Wind-bell Vesper. A woman showing her infant son to another woman seated on a veranda. A wind bell hangs overhead.

Same series as the preceding number.

354. NISHIKI-E AKI NO TSUKI

Brocade of the Autumn Moon. A woman seated before a writing table on a balcony in imitation of Murasaki Shikibu at Ishiyama-dera. Series: Tokiwazu Hakkei.

Chuban. Not signed: The attribution to Kitao Masanobu is tentative. If by him it must be one of his earliest works.

355. SEIRO MEIKUN JIHITSU SHU

Celebrated women of the green-houses and poems written by them. Seven double-page prints, size 15 x 20 inches, in a folding album. A highly esteemed work.

Signed: Kitao Rissai Masanobu. Preface dated 1784. Very fine impressions. In perfect condition.

356. UTAGAWA AND NANASATO OF YOTSUMI-YA

The former seated at the left, reading, the latter standing behind her holding a poem slip and a writing brush while her kamuro holds her suzuri-bako. Above, Utagawa's poem on Cherry Blossoms and Nanasato's on Plum Blossoms.

Double page print, 15 x 20, from the album "Seiro Meikun Jihitsu Shu." 1784. Very fine impression.

KITAO MASAYOSHI

(B. 1761, d. 1824)

357. TWO GROUSE ON A GREEN BANK

BY A SMALL CASCADE

One of a series of Birds of China.

Yoko-e. Signed: Keisai utsusu.

KUBO SHUNMAN

(B. 1757, d. 1820)

358. MERRYMAKERS

Young people at a Tea-house on the bank of the Sumida-gawa, playing games and taking refreshments.

Oban diptych. Signed: Shunman ga. Publisher: Shōeidō. About 1788.

Good impression. In very nice condition, colors softly faded.

359. TEMPLE VISITORS

Two women accompanied by a young man who gives one of them a light from his pipe.

Oban. Middle sheet of a triptych. Signed: Shunman ga. Publisher: Eijudo. About 1790.

360. GOING TO THE SHRINE

A woman, crossing two logs placed across a stream and serving as a bridge on a path leading to a shrine, turns to look back at a farmer who, with his mother and his wife carrying a baby on her back, is following her.

Yoko-e. Signed: Shosadō Kubo Shunman ga. In fine condition.

SHUNZAN

(Worked about 1780-1800)

361. MUSASHI, CHOFU NO TAMAGAWA

Women washing cloth in the Tama river in Musashi.

Chuban. Signed: Shunzan ga.

362. MUTSU, CHIDORI NO TAMAGAWA

A fisherman and a boy looking at a flock of plovers flying over the Tama river in Mutsu.

Chuban. Signed: Shunzan ga.

363. A FIREFLY COLLECTING PARTY

Women and girls in the garden of a great house on the shore of a lake.

Oban diptych; two sheets of a triptych, together with a modern reprint of the three sheets. Signed: Shunzan ga. Publisher: Eijudō. About 1790.



No. 368—YOKYA: INDOOR ARCHERY

Second Evening

364. SEIRO NIWAKA JENSEI ASOBI

A niwaka performance by Yoshiwara geisha.
Chuban. Signed: Shunzan ga. Publisher: Eijudō.

365. THREE WOMEN ON A VERANDA

One of them holds an arrow with a letter tied to it.
Oban. Ink-print from key-block. Signed: Shunzan ga. Publisher: Eijudo. About 1788.

366. FAIR PILGRIMS AT THE ISE SHRINES

Oban. Right-hand sheet of a triptych which is Shunzan's best known work. Signed: Shunzan ga. Publisher: Eijudō. About 1788.

367. CHIGO ASOBI KOTO GO SHOGA

Youngsters at play. In the foreground a boy is separating two boys who are fighting over a game of chess. Back of them a girl is removing the cloth cover from a koto.
Oban. Signed: Katsukawa Shunzan. Publisher: Mikawa-ya.

HOSODA EISHI

(Worked c. 1788-1800)

368. YOKYA

Indoor Archery. Women practicing archery in the parlor of a great house which is open on one side giving a view of an extensive garden.
Oban diptych—part of a triptych. Signed: Eishi ga. Publisher: Takasu. About 1791.
Fine impression. Very good condition.
(Illustrated)

369. FOUR WOMEN AND A MAN EMBARKING

ON A PLEASURE BOAT

Oban diptych—part of a triptych. Signed: Eishi ga. Publisher: Eijudō. About 1790.
Fine impression. Good condition.
(Illustrated)

370. INK PROOFS

From the key blocks of two sheets of the six forming a Mu Tamagawa composition. These show two women symbolizing the Koya Tamagawa and two others, the Chidori Tamagawa.
Oban diptych. Signed: Eishi zu. Publisher: Eijudo. About 1795.



No. 869—FOUR WOMEN AND A MAN EMBARKING ON A PLEASURE BOAT

Second Evening

371. A PARTY OF MERRYMAKERS AT SHINAGAWA

The gathering is in a great house overlooking Edo Bay.

Oban triptych. Signed: Eishi ga. Publisher: Eijudo. About 1791.

Good impression. In fine condition.

(Illustrated)

372. WAKANA OF CHOJI YA AND HER KAMURO

Oban. Signed: Eishi zu. Publisher: Eijudō. About 1796.

Fine impression. In good condition.

373. NEW YEAR'S VISITING IN THE YOSHIWARA

Women of the quarter calling upon each other. Right, Kisagawa of Matsuba-ya; middle, Takagawa of Ōgi-ya; left, Tokiwazu of Choji-ya. They are passing a house where a young man is seated and being served with tea. At the left a vista down a side street.

Oban triptych. Signed: Eishi ga. Publisher: Eijudō. About 1792.

374. ASAGAO: MORNING GLORY

Prince Genji preparing to paint a picture of a convolvulus; women standing about him. One of the Fuyu Yatsushi Genji series.

Oban triptych. Framed. Signed: Eishi ga. Publisher: Izumi ya. About 1790.

Faded and slightly stained.

375. A WOMAN TRYING TO SNATCH A LOVE LETTER

FROM ANOTHER WOMAN

Hashira-e. Signed: Eishi ga. Published by Eijudō. Toned.

KITAGAWA UTAMARO

(B. 1753, d. 1806)

376. NEW YEAR'S DAY IN EDO

A man and his wife receiving callers to whom a maid is carrying refreshments. Outside the house children are listening to two manzai performers.

Yoko-e. Not signed. One of the illustrations in Ehon Waka Ebisu, published by Tsutaya Juzaburo in 1786.



No. 371—A PARTY OF MERRYMAKERS AT SHINAGAWA

Second Evening

377. A CEREMONIAL VISIT

A noble arriving on horseback at the entrance to a palace where a great lord is seated in a spacious room with two ladies kneeling before him.

Yoko-e. From the same book as the preceding.

378. A FLOWER ARRANGEMENT

A willow stump and peonies in a green bronze dish.

Oban. Signed: Utamaro hitsu.

Three prints from the picture book entitled FUKEN-ZO, published by Tsuta-ya Juzaburo, about 1787.

Yoko-e, not signed, but in the book Utamaro is named as the artist.

379. A CHERRY VIEWING PARTY

Scene in an open wood of scattered pines and blossoming cherry trees. A number of women, two girls, and a man are coming forward from the left and five men grouped upon rugs spread under a pine tree are waiting to receive them.

380. GOING TO A PICNIC

A road leading across a small stream and over low sandy hills sparsely covered with pines and blossoming cherry trees. Two gaily clad women and two men, one of whom is bald and blind, walk toward the right followed by a servant bearing the picnic boxes and a bottle of sake.

381. RETURNING FROM A PICNIC

Scene on a road by the side of a river. A girl who has taken too much sake is being helped along by two companions. A young samurai follows, dancing merrily, and further back two porters are lugging a heavy wooden tub of sake.

382. A GIRL WASHING HER HANDS

She is squatting down by a chozubashi, a young man pours water upon her hands from a dipper, and another girl holds a lighted candle.

Oban. Signed: Utamaro ga. About 1787.

383. A MONKEY SHOWMAN

Exhibiting a monkey in a house in the Yoshiwara. Double-page picture from the book entitled: Ehon Waka Ebisu, published in Edo in 1786.

Yoko-e. Not signed.

An exquisitely printed and much admired print.

In fine condition save for some moth holes.

384. AN UKIYO-E TRAVESTY OF A FETE

IN A NOBLEMAN'S MANSION

Commoners are depicted instead of nobles. Middle sheet of a triptych which is one of the most important of Utamaro's earlier works as he was breaking away from the Kiyonaga manner. One of the figures he introduced in the left-hand sheet is that of the artist Kitao Masanobu. This sheet shows a group of people in the foreground and back in the room a geisha dancing the Flower-hat odori.

Oban. Signed: Utamaro ga. About 1790.

Fine impression. In very good condition.

385. A YOSHIWARA BEAUTY

Masquerading as Benten, one of the group of Seven Fortune Beings. She is seated before a shimadai, or stand bearing a decorative assemblage of good luck symbols, the long-lived pine, the invisible hat, Daikoku's mallet, etc., and is playing a biwa (a kind of lute). Behind her a kamuro holds another stand laden with crystal gems: a man is seated in the foreground and an oiran stands at the left.

Oban. Signed: Utamaro hitsu. Publisher: Tsuta-ya. About 1791.

An interesting print by Utamaro in the Kiyonaga manner. In fair condition.

**386. TONASE AND KONAMI BEGINNING THE JOURNEY TO
YAMASHINA**

The incident forming the eighth act of the Chushingura drama, presented realistically. Two young women typifying Tonase and her daughter are shown leaving Edo, walk-

Second Evening

[No. 386—Continued]

ing across the sands on the shore of the bay, with Enoshima and Mount Fuji in the background. One of the series of eleven: Komei Bijin Mitate Chushingura.

Oban. Signed: Utamaro hitsu. Publisher: Omi-ya. About 1793.



387



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387. SEIRO SAN BIJIN: "THREE GREEN-HOUSE BEAUTIES."

An oiran and two attendants who are dressed as actors, in a nikawa or burlesque procession. Both have their heads covered with square "caps" of olive-colored gauze with a pink border across their foreheads and pink ribbons passing about their cheeks and under their chins. One is beating a dried gourd with a stick; the other is in the role of a peddler of chasen, i.e. tea-whisks used in preparing tea for the cha-no-yu ceremony. Kirara (mica) ground.

Oban. Signed: Utamaro hitsu. Publisher: Tsuru-ya. About 1794.

Exceptionally fine impression of a much admired print. Rarely found with the blue unfaded. In beautiful condition. Prints of this type have fetched very large prices in Japan during the last year.

388. HANAMURASAKI OF TAMA-YA

Large head and bust portrait of the beauty who is pointing a brush in her mouth preparatory to writing a letter on a roll of paper held in her left hand. Yellow ground. Series: Seiro Nana Komachi, "Seven Green-house Komachi" or modern representatives of the ninth century poetess Ono no Komachi.

Oban. Signed: Shomei (true brush) Utamaro hitsu. Publisher: Izumi-ya. About 1798.

An excellent example of Utamaro's celebrated "big head portraits."

(Illustrated)

FUJINOBU

389. WOMAN IN A WINDOW

Looking at a passing Fan-mount Vendor.

Hashira-e. Signed: Fujinobu ga.

Good impression but has many moth holes badly patched.

KATSUSHIKA HOKUSAI

(B. 1760, d. 1849)

FUGAKU SAN-JU-ROKKEI

Thirty-six Views of Fuji. Complete set of forty-six prints and two duplicates.

Yoko-e. Signed: Zen Hokusai Itsu.

As this series is so well known detailed descriptions are not here given.

390. VIEW OF FUJI FROM NIHON BASHI, EDO

391. VIEW FROM THE MITSUI SHOPS

IN SURUGA STREET, EDO

392. VIEW FROM RYOGOKU BRIDGE, EDO

393. VIEW FROM HONGUWANJI TEMPLE, ASAKUSA, EDO

394. VIEW FROM TSUKUDA ISLAND, EDO BAY

Late edition. Unusual coloring.

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395. VIEW FROM SURUGA-DAI, EDO

396. VIEW FROM SHIMO MEGURO, EDO

397. VIEW FROM KOISHIKAWA, EDO

On a clear morning after snow.

398. VIEW FROM THE SAZAIDO OF THE SHRINE
OF THE FIVE-HUNDRED RAKAN, EDO

399. FUJI SEEN BENEATH MANNEN BRIDGE,
FUKAGAWA, EDO

400. VIEW FROM GOTENYAMA

Good impression.

401. FUJI SEEN ACROSS THE YOSHIWARA, EDO

Good impression.

402. VIEW FROM THE VILLAGE OF SEKIYA

403. VIEW FROM SENJU

Men fishing at a weir.

Fine impression. Good condition.

404. VIEW FROM THE FUJI-VIEW TEA-HOUSE
AT YOSHIDA

405. HONJO TATSUKAWA

View from a lumber yard on the Tatsu river, Honjo district, Edo.

406. VIEW FROM ENOSHIMA

Fine impression. Good condition.

407. VIEW FROM HAKONE LAKE

408. VIEW FROM MISHIMA PASS

409. VIEW FROM THE TOTOMI MOUNTAINS

410. VIEW FROM KANAYA ON THE TOKAIDO

411. VIEW FROM THE SEA OFF NARUMI,
PROVINCE OF KAZUSA
412. VIEW FROM USHIBORI, PROVINCE OF HITACHI
Late impression. Unusual coloring.
413. VIEW FROM TODA NO URA
414. VIEW FROM TODA NO URA
Another impression. Late edition. Unusual coloring.
415. VIEW FROM THE ROUND PINE AT AOYAMA
Good impression.
416. VIEW FROM HODOGAYA ON THE TOKAIDO
Brilliant impression. In good condition.
417. VIEW FROM NAKABARA
Good impression. The footbridge on path printed in a deep-toned red-brown.
418. FUJI REFLECTED IN LAKE MISAKA
419. VIEW OF FUJI FROM THE SEA AT TAGO NO URA
420. VIEW FROM EJIRI ON A WINDY DAY
Late impression.
421. VIEW FROM THE TAMA RIVER,
PROVINCE OF MUSASHI
422. VIEW FROM THE TEA-FIELDS OF KATAKURA
423. VIEW FROM SEVEN-RI BEACH
424. VIEW FROM UMESAWA IN SAGAMI
425. VIEW FROM THE INUME PASS
426. VIEW FROM LAKE SUWA
Late impression. Strong coloring.
427. VIEW FROM THE WATER WHEEL AT ONDEN

Second Evening

428. VIEW FROM FUJIMI-HARA IN OWARI

Good impression.

429. VIEW FROM ONO SHINDEN

430. PILGRIMS ASCENDING FUJI

Late impression. Unusual coloring.

431. VIEW FROM KAJIKASAWA

432. BACK VIEW OF FUJI FROM THE MINOBU RIVER

433. VIEW FROM ISAWA AT DAWN

434. KANAGAWA

Fuji seen beneath a wave of the sea.

Late impression.

435. KANAGAWA

Another impression. Still later.

436. SEN PU KAI SEN

The mountain in fair weather with gentle breeze.

Late edition. The mountain not in red as usual, but in green and white with dark blue outline. Blue sky with only a few clouds at the top.

437. THE CONE OF FUJI; THUNDERSTORM BELOW

SHUNSEN

(Worked in first half of nineteenth century)

438. FAGGOT GATHERERS RESTING BY THE SEA

They are seated on bundles of faggots; one is looking at their carabao oxen lying near them; the other is talking to a woman with a baby in her arms.

Yoko-e. Signed: Kashosai Shunsen ga. Publisher: Izumi ya. About 1800.

439. SHIOKUMI DIPPING SEA-WATER FOR MAKING SALT

Yoko-e. Signed: Kashosai Shunsen ga. Publisher: Sano-ki.

440. AWABI SHELL DIVERS AT ISE

They are upon a crag jutting over the sea, and one of them holds out a shell to two women visitors.

Yoko-e. Not signed. About 1800.

441. SAIGYO HŌSHI VIEWING FUJI

Yoko-e. Signed: Shunsen changed to Shunkō. Publisher: Sano-ki.

442. FISHING FOR TAI

Three women in a fishing boat on Edo bay. One of them has caught a large tai (red snapper) in a net and is hauling it in.

Yoko-e. Signed: Shunkō ga.

443. USHIWAKA SERENADING JŌRURIHIME

Imitated by women.

Yoko-e. Signed: Kashosai Shunsen ga. Publisher: Sano-ki.

HOGETSU

444. THE MONKEY BRIDGE

Small vertical print. Signed: Hogetsu (? Kagetsu).

BUNSEI

445. KANAN HASSHO

Two prints of the series. (A) View of the prosperous fishing village of Tamaki; and (B) Fishing at Kawazuko.

Lateral koban. Signed: Bunsei.

ANDO HIROSHIGE

(B. 1797, d. 1858)

446. SURIMONO CALENDAR FOR 1837

A man and a boy dancing the Tori-oi (chasing birds) odori, around a kadomatsu or pine tree set up as a New Year's emblem. The numerals for the dai and sho, the long and short months of the Cock Year, 1837, are printed in bronze upon the garments of the dancers. Adapted from a design by Hanabusa Itcho.

Square surimono. Signed: Oju (by request) Hiroshige ga. Slightly toned.



447. BAMBOO IN MOONLIGHT

Lateral format 6 $\frac{5}{8}$ x 18 $\frac{5}{8}$. Signed, in gauffrage, Hiroshige ga. Issued by a paper manufacturer in a book of specimens of the paper called hoshi.

448. RYOGOKU NATSU NO TSUKI

Autumn noon at Ryogoku bridge. Series: Edo Meisho Uta no Nagame. Poem Views of Famous Sights in Edo. Yoko-e. Signed: Hiroshige ga. Publisher: Mary-ya Jinpachi. About 1840. Good impression.

449. YOROI NO WATASHI: YOROI FERRY

Series: Edo Sho-kei. Best Views of Edo. Yoko-e. Signed: Hiroshige ga. Published by Kawaguchi Shozo. Good impression, but damaged, a piece being torn from each of the upper corners.

450. MOONLIGHT AT TSUKUDA

A sheet of a triptych of the Fuyu Genji Series. Oban. Signed: Hiroshige hitsu. Engraver, Taki. Dated, eleventh month Ox Year, 1853.

451. THE EIGHT SCENES OF OMI COMBINED IN ONE

Long surimono printed in blues and pale salmon pink. Signed: Hiroshige ga.

452. LANDSCAPE

A flat, sparsely wooded plain, with a broad river in the foreground and blue mountains in the distance.

Long surimono. Signed: Hiroshige.

453. THE TWELVE MONTHS OF THE YEAR

A complete set of twelve designs emblematic of the months, which in old Japan were numbered, not named.

1. Ducks and pine branch.
2. A street vendor of tea-whisks for the Cha-no-yu ceremony.
3. A large carp.
4. Asazuma standing in a boat.
5. Woman walking under an umbrella.
6. Siberian iris and cuckoo.
7. Bon dancing.
8. Fishing with flares.
9. Woman standing by a street lantern.
10. A stag and tall suzuki grass.
11. A large white radish (daikon) and fugu fish.
12. A monkey showman fording a stream.

Narrow panels 15 x 3, mounted upon two sheets. Signed: Hiroshige ga. Publisher: Matsumara Yahei.

Good impressions. A few moth holes, but quite immaculate. Extremely rare.

454. TWO TŌKAIDŌ VIEWS

(A) Fording the Abekawa at Fuchu. Lateral print from a quarter block set. (B) Rain Storm at Ejiri. One of the half block set published by Tsuta-ya Kichizo.

455. KAZUSA, SHIRASATO KAIHIN

View of the sea from Shirasato beach. Series: Shokoku Meisho Harimaze.

Lateral print, 5½ x 9. Not signed. Rare.

456. KANAZAWA HAKKEI

Eight scenes of Kanazawa. Complete set of eight quarter block lateral prints.

Signed: Hiroshige ga.

Fine impressions. Moth holes in each sheet.

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457. OMI HAKKEI

Eight scenes of Omi. Complete set of quarter-block fan-shaped designs on two yoko-e sheets unsevered.

Signed: Hiroshige ga.

Beautiful impression. In fine condition.

TRIPTYCHS

Three of the rare Toto Meisho series of oban triptychs published by Tsuta-ya Kichizō about 1841.

Signed: Oju (by request) Ichiryusai Hiroshige hitsu.

458. ASUKAYAMA JENZU

Complete picture of the view from Asuka hill.

In good condition. Framed.

459. KAMEIDO UMEYASHIKI JENZU

Bird's-eye view of the Plum Garden at Kameido.

In fine condition. Framed.

460. SUMIDAGAWA JENZU SETCHU

Bird's-eye view of the Sumida river in snow.

Fine impression. In good condition. Framed.

MEISHO EDO HYAKKEI

"Famous Sights of Edo, One Hundred Views." Thirty subjects out of 118 in the set.

Oban. Each print signed: Hiroshige ga, and bearing a seal date either 1856, 1857, or 1858. Published by Eikichi, whose shop was named Uo-ya.

461. NIHON BASHI YUKI HARE

Nippon bridge in clear weather after a snowfall.

462. NIHON BASHI TORI ICHOME RYAKU ZU

Rough sketch of a scene in the "First Ward" Nippon Bridge district. Street scene with a number of geisha in the foreground walking under a huge umbrella.

Good impression, but not in perfect condition, and margins trimmed off.

463. KONAGI-GAWA GO-HON MATSU

View of the Konagi river, and the Go-hon pine tree, its limbs propped up with long poles.

Good impression.

464. SURUGA CHŌ

View down the street showing the Mitsui dry-goods shops on either hand, and in the background the white cone of Fuji lifting above a stratum of clouds.

465. AYASE-GAWA KANEGA-FUCHI

The Ayase river, a name given to the Sumida in that part of its course traversing the Kanega-fuchi district. A few drops of rain are falling and a cuckoo flies overhead.

466. MASAKI HEN YORI SUIJIN MORI UCHIKAWA

SEKIYA NO SATO WO MIRU ZU

A glimpse of Suijin temple grove and the village of Sekiya in the Uchikawa district from the window of a house near Masaki.

Fine impression.

467. MEGURO JIJI GA CHAYA

View across the fields from the old man's tea-house by the roadside at Meguro.

468. SAKAI NO WATASHI

The Watashi ferry. Early impressions do not have the dark blue streak across the water which appears to have been introduced in an attempt to give greater strength to the composition.

469. KYOBASHI TAKEGASHI

Kyo bridge and bamboo lumber stacks.

Late impression in unusual coloring. Margins trimmed off.

470. SHIBAURA NO FUKUI

View of Shibaura on the shore of Edo bay.

Margins trimmed off.

Second Evening

471. SHIBAURA NO FUKUI

Ink impression from the key block.

472. NIJIKU WATASHI

View of Nijiku ferry.

Margins trimmed off.

473. HORIYE NEKOZANE

View of the village with Fuji san in the distance.

Margins trimmed off.

474. MITSUMATA WAKARE NO ZU

The meeting place of three forks of the river.

Good impression save that the purple stratum of cloud is too dark. Later impressions are usually spoiled by printing a dark blue streak across the water.

475. HORIKIRI NO HANA SHŌBU

The iris garden at Horikiri.

Very good impression. Margins trimmed.

476. AYASE-GAWA KANE-GA-FUCHI

The Pool of the Bell, Ayase river. A man poling a raft; and projecting overhead a great branch of an ocho (mimosa) tree with pink blossoms.

Good impression, margins trimmed.

477. YOSHIWARA NIHON TSUTSUMI

The road to the Yoshiwara along the Nihon embankment of the Sumida river.

Impression with the embankment printed in black instead of the usual gray.

478. KAMEIDO TENJIN KEIDAI

In the grounds of the Tenjin shrine at Kameido. The famous print showing the drum bridge and great racemes of purple wistaria blossoms hanging in the foreground.

Good impression. Margins trimmed.



479. RYOGOKU HANABI

Fireworks at Ryogoku bridge. Dated 1858.

Unusually fine impression. Margins trimmed.

480. MAMA NO MOMIJI TEKONA NO YOSHIRO,

TSUGI-HASHI

Maples at Mama, the Tekona shrine, and Tsugi bridge. A view over the Edo plain, with the mama no irie (inlet of the sea) and the little Tekona shrine in the foreground, seen from a ravine spanned by a branch of a maple tree in full autumnal foliage. Dated 1857.

481. TORA-NO-MON SOTO AOI-ZAKA

The Aoi ascent outside the Tiger gate. Night scene. Sellers of singing mushi (cicadas) carrying their stalls of little cages along the road; and in the foreground two almost nude men carrying lanterns. Dated 1857.

Fine impression.

Second Evening

482. BIKUNI-BASHI SETCHU

The Nun's bridge seen through falling snow. Dated 1858.

483. BIKUNI-BASHI SETCHU

Another impression with dark sky.

484. ATAGO-SHITA YABU-KOJI

View of Yabu-koji, a street at the foot of Atago hill, bordering a canal lined on its further side by bamboos, the heavily snow-laden branches of which project across the sky. A large building stands at the left and swallows are flitting about. Dated 1857.



485. Ō HASHI ATAKE NO YUDACHI

The great bridge in a summer rain-storm. Through the pelting drops the further bank of the Sumida is dimly seen. On the stream a man is poling a raft: wayfarers are scurrying across the bridge.

Very fine impression of one of the greatest designs of this series. The red labels have been toned down with chemicals and the margins are trimmed close.

486. ONMAYA GASHI

View of the river bank and the honorable stables where the Shogun's horses were kept. Ferry boat crossing.

Fine impression of a much-admired print.

487. UKICHI AKIBA NO KEIDAI

Yasu pond inside the ground of the Akiba shrine. A scene gay with maple trees in full autumnal foliage. The reflections in the water are a feature unusual in Japanese art.

488. FUKAGAWA KIBA

Lumber yard at Fukagawa.

Late impression. The sky printed a deep blue-black. The red labels toned down with chemicals.

489. YUSHIMA TENJIN ZAKA UE CHOBO

View from the summit of the ascent to the Yushima Tenjin shrine overlooking Inokashira pond, Shinobazu. Snow scene. Dated 1856.

Late impression. The glow in the sky at the horizon olive-green instead of red as in the earlier editions. Slightly trimmed on all four sides.

490. MEGURO, TAIKO BASHI YU-HI NO OKA

Taiko bridge and the Yu-hi mound at Meguro, seen through falling snow. Dated 1857.

Fine impression of a much-admired print.

491. FUKAGAWA SUSAKI JU-MAN TSUBO

Bird's-eye view over the great Susaki plain, Fukagawa district, covered with a mantle of snow. A famous design with a great eagle poised in the air and looking down at a tub floating in the water of Edo bay. Dated 1857.

First edition. Fine impression, with lacquer applied by hand to the beak and talons of the eagle.

492. ŌJI SHOZOKU ENOKI OMISOKA NO KITSUNE BI

Fox-fires under the Enoki trees (Celtis Wildenowiana, the Chinese tree lotus) at Ōji on New Year's Eve. The legend is that the foxes assemble under the trees on the last night of the year each carrying a flare in its mouth. Dated 1857.

493. ASAKUSA KIRI BATAKE UCHU YU KEI

The Kiri (*Paulownia imperialis*) grove at Asakusa in rain at dusk. Signed "Second generation Hiroshige" and dated 1859. It is supposed that it was designed to take the place of the "Asakusa Kiri Batake" print by Hiroshige I that forms a part of the series as at first issued.

This impression has been "faked" in an attempt to make it pass for a great rarity. It is an example of a novel sort of revamping that has been rather extensively carried on in Japan during two or three years past. Full details of all the processes employed are not available, but in general it is known that chemicals are used to clean the prints and to bleach the paper if it has been toned by exposure to light. This usually but not always changes the texture of the paper and hardens it. Incidentally, some of the colors, more especially the beni red and the yellow, are removed either partially or entirely. Then newly engraved color blocks are used to restore the color. As in most instances only one impression of any particular print is available for treatment, the process is somewhat expensive. Sometimes only a single color is freshened up; or a ground of yellow pigment, or of kirara (mica) is added. The results vary widely in deceptive quality. When soiled spots may be seen through the newly printed color, the fraud is not difficult to detect. But in other cases the work has been very skilfully done, and print buyers need to be on their guard.

In this print the deep blue of slightly greenish hue is a recent addition. A bit of the original blue may be seen in the lower right-hand corner. Apparently the red of the labels is what remains of the original very bright color after the application of the chemical bath. The purple used for some of the foliage of the trees in the foreground so nearly disappeared in the process that it shows only as grayish drab in the light streak below the dark blue.

HIROSHIGE AND EISEN

KISOKAIDO ROKU-JU-KU TSUGI

The sixty-nine post stations of the Kisokaidō, the inland highway between Edo and Kyōto. Thirty-three prints of the set of seventy and several duplicates

Yoko-e. The publication was begun by Takeuchi, whose seal was placed upon some of the prints of the early editions and was continued by Iseri who appears to have taken over the blocks and issued all of the prints of the later editions.

494. ITABASHI NO EKI

Itabashi station. View of the road through the village.
By Eisen.

*Late edition. Without signature or publishers.
Margins trimmed close.*

495. WARABI NO EKI, TADOGAWA WATASHI

Ferry over the Tado river at Warabi. By Eisen.

Early edition. Not signed. Publisher: Takeuchi. Seal "Ho-ei."

496. URAWA SHUKU ASAMAYAMA EMBO

Distant view of Mount Asama from Urawa Station. By Eisen.

*Early edition but not the first. The signature of Eisen removed.
Good impression but not in perfect condition.*

497. OMIYA FUJI NO ENKEI

Distant view of Fuji from Omiya. By Eisen.

Not first edition. Without the signature "Keisai" which appears in the earliest impressions.

498. HONJO EKI. SHINRYUGAWA WATASHI BA

The crossing of the Shinryu river at Honjo station. By Eisen.

*Early edition. Not signed.
Fine impression.*

499. HONJO EKI

Later impression, not so carefully printed.

500. SHINMACHI

The road on the bank of a curving river; blue mountains in the distance, against a golden sky.

*First edition. Signed: Hiroshige ga.
Good impression. Not in perfect condition.*

Second Evening

501. ITAHANA

Snow scene. Wayfarers passing along the road lined by pine trees. A bridge across a stream and houses of the village at the left. By Eisen.

Presumably second edition. Not signed.

Fine impression.

502. ITAHANA

Later impression. Without the gray sky and the green shadow on the snow in the foreground.

503. ANNAKA

A daimyo cortège just coming into view on the road climbing upward between two hills.

Late edition. Coloring different from that of the first edition.

Signed: Hiroshige ga.

504. SAKAMOTO

The village street with a narrow stream running through the center. A great round-topped hill in the background. Opinions differ as to whether this print is by Hiroshige or by Eisen. It resembles the work of the latter, but the inscription appears to be in Hiroshige's writing.

Not first edition.

505. KARUIZAWA

Night scene with great fires of burning brush, at one of which a man bends over to light his pipe. Another man gives a light from his pipe to a traveller on horseback who carries, attached to his saddle, an Ōdawara lantern, the rays from which illuminate the upper part of his body.

First edition. Signed: Hiroshige ga. Seal: Tokaido. Published by Takeuchi but the lantern bears the name Iseri.

Superb impression. In perfect condition save margins trimmed close.

506. KITSUKAKE

A man leads two heavily laden carabao in a driving rain-storm. Other wayfarers bend over to breast the wind. By Eisen.

Second edition, without the artist's signature, which appears in the earlier impressions.

507. OIWAKE JIKU ASAMAYAMA CHOBO

Distant view of the shaft of Asamayama from Oiwake.
By Eisen.

Late edition. Earlier impressions show the travellers in a torrent of rain.

Poor impression. Register imperfect.

508. SHIONADA

The rest house by a great tree on the bank of the Chikuma river. A group of nearly nude porters resting under the shelter and three others who have had a dip in the stream, are approaching. A golden sunset glow suffuses the sky.

First edition. Signed: Hiroshige ga. Publisher: Iseri.

Good impression. In fine condition.

509. YAWATA

A winding stream spanned by a footbridge across which farmers are crossing; a rest house on the high bank on the further side; beyond it a bamboo grove and distant mountains.

First edition. Signed: Hiroshige ga. Publisher: Iseri.

Very fine impression. Margins trimmed close and a small piece torn from one corner at the foot.

510. MOCHIZUKI

Moonlight view. Porters toiling uphill along the road bordered with great cryptomerias.

First edition. Signed: Hiroshige ga. Publisher: Iseri.

Fine impression.

511. NAGAKUBO

A station at the foot of Yatsu-ga-taku. Shadowy forms of people crossing a bridge over a wide river on a moonlight evening.

First edition. Signed: Hiroshige ga. Publisher: Iseri.

Good impression. Margins trimmed close.

512. WADA

The highest mountain pass on the Kisokaido, which here winds between two snow-clad peaks.

First edition. Signed: Hiroshige ga. Publisher: Iseri.

Good impression. Not in very good condition; margins and something more trimmed off.

Second Evening

513. SHIMA NO SUWA

A station by Lake Suwa, celebrated for its hot baths. View of the inn with a party of travellers having a meal, and at the left a bath house with a man bathing in a large tub.

Edition uncertain. Signed: Hiroshige ga. Publisher: Iseri.

514. SHIOJIRI TOGE SUWA NO KOSUI HIBO

The frozen Lake Suwa from the Shiojiri pass. By Eisen. *Second edition. Without the signature of Eisen which appears on the first impression, but with the red Hoeido seal of Takeuchi.*



515. SEMBA

A man poling a boat laden with faggots, and another man poling a raft along a river with grassy banks and overhanging willows with branches waving in a breeze. The full moon shines through a film of blue-gray cloud that covers most of the sky.

First edition. Signed: Hiroshige ga. Publisher: Iseri.

This impression, which fetched \$210 at the Metzgar sale in November, 1916, is another example of the revamped prints mentioned in the description of Lot 493. The soft blue in the clouds, sky, and water, which makes it supremely beautiful, is apparently a modern addition. The paper has not been hardened but remains quite soft and delightful to the touch.

516. MOTOYAMA

Travellers resting by a fire on the roadside where a great pine tree that has been blown over by a gale is propped up with a trestle.

Edition uncertain. Signed: Hiroshige ga. Publisher: Iseri.

517. ATSUKAWA

Travellers resting at a large inn on the mountain side; a snow-clad peak in the distance.

First edition. Signed: Eisen ga. Publisher: Takeuchi.

Seals: Takeuchi and Hoeido.

Superb impression. In flawless condition.



518. MIYANOKOSHI

Famous moonlight scene with figures crossing a narrow bridge in the foreground and ghostly forms of trees and houses on the bank of the Kiso river, showing in silhouette through a fog hanging over the water.

First edition. Signed: Hiroshige ga. Publisher: Iseri.

Good impression. In fine condition.

519. FUKUSHIMA

The barrier gate and guard house at the entrance to the town.

First edition. Signed: Hiroshige ga. Publisher: Iseri.

Superb impression. In flawless condition.

Second Evening

520. FUKUSHIMA

First edition. Another fine impression but damaged, a small section in the center at the top having been torn and replaced by an inserted piece of paper painted to resemble the missing part of the design.

521. AGEMATSU

The Ono waterfall faced by a projecting ledge of rock called the Nezame no Toko, or "Awakening from bed" platform; and on a bridge over the rapids of the Kiso river two travellers viewing the scene.

Edition uncertain. Signed: Hiroshige ga. Publisher: Iseri.

522. SUWARA

A much-admired rain scene. Porters rushing for shelter at the rest house where several travellers are congregated; and in the middle distance two travellers, one of them on horseback, plodding along through the down-pour.

First edition. Signed: Hiroshige ga. Publisher: Iseri.

Fine impression. Perfect condition except margins trimmed close.

523. NOJIRI INAGAWA BASHI ENKEI

View of the cascades of the Ina river in a rocky gorge spanned by a bridge over which the highway leads. By Eisen.

Second edition, without Eisen's signature. Publisher: Takeuchi. Poor impression.

524. SANTONO

A field of waving suzuki grass in the foreground: at the right the path to a Shinto shrine leads up a low hill crowned with two torii and blossoming plum trees.

First edition. Signed: Hiroshige ga. Publisher: Iseri.

525. OCHIAI

A daimyō cortège coming down the slope from the village and crossing a narrow stream in the foreground. A blue mountain range in the background.

First edition. Signed: Hiroshige ga. Publisher: Iseri.

Good impression. Somewhat trimmed all around.

526. OI

Two travellers on horseback being led by betto on foot, across the Ju-san toge or thirteen passes in a snow-storm. They are shown at the summit of the Shichi-hon-matzu zaka, the Seven-pines hill.

First edition. Signed: Hiroshige ga. Publisher: Iseri.

Good impression. Slightly soiled.

527. HOSOKUTE

View of the village seen through two tall pine trees that lean toward each other across the road on a hillside.

Late edition. Signed: Hiroshige ga.

Poor impression.

528. MIEJI

In the foreground at the right two camellia trees in full bloom, and a clump of tall bamboos; and, on the hillside, a farmer and his wife stopped on the way home from work to show a wandering Buddhist monk the road to the village, the roofs of which are seen on the horizon.

Probably second edition. Signed: Hiroshige ga.

529. MIEJI

Another impression, later printing, the low ground in dark grays, and a deep red glow in the sky.

530. MUSA

People crossing a bridge formed by two boats placed end to end and fastened by stakes.

First edition. Signed: Hiroshige ga. Publisher: Iseri.

Fine impression. Good condition.

531. MUSA

Another impression. Second or third edition.

532. MUSA

Still another impression. Same edition as the preceding lot.

KOBAYASHI KIYOCHIKA

In Japan, the prints by this artist, who died in 1881, have many admirers, and when offered for sale they fetch good prices. All the prints here listed are signed Kobayashi Kiyochika.

**533. DISTANT VIEW OF FUJI
FROM THE HAKONE MOUNTAINS**

Dated 1877.

534. A FIRE IN HISAMATSU STREET

One of Kiyochika's best known works. Dated 1877.

535. STREET SCENES

(A) Hiki-fune street, Koume, in snow, dated 1879; (B) Night Scene, Suruga street, Tokyo; (C) Night Scene, Ginza district, Tokyo.

536. FIREFLIES FLITTING OVER THE TEA-WATER CANAL

Boat lighted by lanterns in the foreground.

537. MOONLIGHT AT KOUME

538. KAKIGARA STREET ON THE RIVER BANK: TWILIGHT

539. DISTANT VIEW OF RYOGOKU BRIDGE

FROM YANAGI BRIDGE

540. GATHERING NORI AT SHINAGAWA

541. FARM BUILDINGS: MOONLIGHT

542. KUDANZAKA, EVENING

Dated 1880.

543. TWO TOKYO VIEWS

(A) Evening View, Asakusa. (B) Shinobazu Pond in Winter. Both dated 1880.

544. TWO TOKYO VIEWS

(A) The Gohon Pine Tree; threatening weather. (B) Honcho Street, a snowy evening. Dated 1880.

545. RYOGOKU BRIDGE

Dated 1880.

546. NIGHT RAIN AT YANAGIWARA

Dated 1881.

547. KURUMA AT ASAKUSA, EVENING

Dated 1881.

548. SHOPPING IN THE EVENING AT ASAKUSA

Dated 1881.

549. NIGHT RAIN AT ASAKUSA BRIDGE

550. AN INTERRUPTED FEAST

An eagle on the branch of a great tree, disturbed by a hunter carrying a gun, lets go its hold upon a captured fox, and it drops into the river below. Diptych.

THIRD EVENING SESSION

WEDNESDAY, MAY 8, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

PRINT BLOCKS

551. BLOCK FOR TWO HOSOE PRINTS

In black only, for hand-coloring (urushi-e); "Oiran and Kamuro" by Okumura Masanobu, and "A Wakashu" by Nishimura Shigenaga.

Publisher: Okumura Masanobu. Size, $12\frac{1}{2} \times 16\frac{1}{4}$ inches. In very good condition.

552. BLOCK FOR A HOSOE PRINT

In black only. Engraved with a figure of the actor Tsugawa Kamon in a female role. No artist named.

Size, $10\frac{5}{8} \times 5\frac{1}{4}$ inches.

553. KEY BLOCK FOR A PRINT BY HOKUSAI

Scene from the second act of Chushingura.

Size, $9\frac{1}{4} \times 10\frac{1}{4}$ inches.

554. KEY BLOCK FOR A PRINT BY HIROSHIGE

"Fireworks at Ryogoku Bridge, Series Edo Meisho." On the other side the key design of another print, "A laborer" by an unnamed artist has been engraved, but has been partially planed off.

Size, $9 \times 13\frac{3}{4}$ inches.

555. KEY BLOCK FOR A PRINT BY KUNIYASU

And on the other side the key pattern of a design of two figures, the block mortised and plugged with a small piece of wood upon which the signature of Utamaro is engraved. Shows how blocks were revamped. The figures are not by Utamaro.

**556. KEY BLOCK FOR TWO PRINTS OF THE HALF-BLOCK
TOKAIDO SET BY HIROSHIGE, PUBLISHED BY EZAKI**

And, on the other side, engraved with the key pattern of a figure print by Kunisada, signed Toyokuni, and two censors' seals, which indicate a date somewhere between 1842 and 1853.

Size, 15 x 10 inches.

Accompanied by an impression of "View of Kinryusan temple" by Hiroshige, which was printed from this block.

557. MODERN RE-ENGRAVING OF A PRINT BY HARUNOBU

Women at the Sea Shore. Also one of the blocks from which it was printed; the key design engraved on one side, and the pattern for one of the color impressions on the other.

Size of block, 11 $\frac{3}{4}$ x 9 inches.

**558. BLOCK FOR A MODERN RE-ENGRAVING
OF A PRINT BY KIYONAGA**

The key design engraved on one side, and the pattern for one of the color impressions on the other.

Size, 13 $\frac{3}{4}$ x 9 $\frac{1}{4}$ inches.

**559. BLOCK FOR A MODERN RE-ENGRAVING
OF A PRINT BY EISHI**

Key design only.

Size, 14 x 9 $\frac{1}{4}$ inches.

SUZUKI HARUNOBU

(B. about 1730, d. 1770)

560. AN UNEXPECTED VISITOR

A young samurai with his face covered by a mask calls to see a girl and finds with her another samurai who, to hide his identity, crawls under the kotatsu (covered fire box).

Lateral chuban. Not signed. About 1767.

561. THE SPYING MOTHER

Young lovers caught by an angry mother who peers into the room where they are seated with arms about each other.

Lateral chuban. Not signed. About 1767.

562. FUMIZUKI, THE SEVENTH MONTH

A girl standing on a veranda. Above her head, projected against a bank of fog, is a bamboo branch decorated with poem slips for the Tanabata festival, seventh day of seventh month.

Narrow vertical panel. Signed: Harunobu ga. About 1765.

563. FOOTBALL PLAYERS

A young man and a girl playing football in a court built of bamboo poles.

Chuban. Not signed. About 1766.

Late impression. In poor condition.

564. BOYS FIGHTING OVER A GAME OF SUGOROKU

Chuban. Signed: Suzuki Harunobu ga. About 1767.

Fine impression. Colors as when first printed.

565. SETTSU: SNOW

An oiran in a snowstorm attended by a man servant holding a yellow umbrella over her, and by her two kamuro walking under another umbrella. Series: Fuyu Settsugek-ka. Stylish Snow, Moon, Flower.

Chuban. Signed: Suzuki Harunobu ga. About 1769.

Good impression. In fair condition.

566. TSUKI: MOON

A young woman seated in a room looking out at the moon through the open shoji. A girl holding a samisen stands by her side. Same series as the preceding lot.

Chuban. Signed: Harunobu ga. About 1769.



567. A BREEZY DAY BY THE SEA

Two young women on the sands on a breezy day, watching the curling waves. Above is an ode reciting the power of the waves to wear away the rocks.

*Chuban. Signed: Suzuki Harunobu ga. About 1769.
Superb impression. In fine condition.*

568. THE MOON GAZER

A young woman standing in a room open toward the garden, is gazing at the full moon shining above a cloud that spans the sky.

Chuban. Signed: Harunobu ga. About 1769.

569. NOBLE LOVERS

A young nobleman and a court lady seated in a close embrace.

*Lateral chuban. Not signed. About 1766.
Fine impression. In perfect condition.*

570. AN EXCHANGE

A mother taking her infant son from another woman, and at the same time handing her a letter.

Chuban. Signed: Suzuki Harunobu ga. 1767.

Late impression. Fair condition.

571. THE MOONLIT WAVES

A woman standing in a house by the sea and turning to look through the open shoji while another woman, seated by her side, fans the fire in a hibachi to boil water in a tea-kettle. Ode above:

When we count the moonlit waves

We may see that this is the middle of autumn.

Chuban. Signed: Harunobu ga. About 1768.

FURYU ENSHOKU MANUEMON

“Stylish Love Adventures of Manuemon.” Four prints from the series.

Lateral chuban. Not signed. 1768.

572. THE APPARITION OF TWO NOTED BEAUTIES

Figures of Osen of the tea-house at Kasamori temple and Ofuji of the tooth-brush shop at Kinryusan temple, appearing on a white cloud to a man seated in a cryptomeria grove near a torii. The text indicates that the figure of the man is a self-portrait of the artist.

573. REFRESHMENT AT SHINAGAWA

Manuemon seated in a house by the sea, where a geisha is playing a samisen and a maid is offering him a cup of sake.

574. VISITING HIS LADY LOVE

Manuemon calling upon a young woman is received by her in a room open upon one side giving a view of the garden and a wing of the house.

Fine impression. In perfect condition.

575. A BOATING PARTY ON THE RIVER

ISODA KORYŪSAI

(Worked c. 1767-1786)

576. VERY TALL YOUNG WOMAN IN KOMUSŌ ATTIRE

Hashira-e. Signed: Koryūsai ga. About 1769.

Fine impression. Fair condition.

(Illustrated)

577. YOUNG WOMAN STANDING ON A VERANDA

Hashira-e. Signed: Koryū ga. About 1770.

578. GIRL ASLEEP

Dreaming of a Walk with her Lover in a Snowstorm.

Hashira-e. Signed: Koryūsai ga. About 1770.

579. THE LETTER-READING INCIDENT

FROM CHUSHINGURA

Hashira-e. Signed: Koryūsai ga. About 1770.

580. A YOUNG FALCONER AND ATTENDANT

In a field near Mount Fuji.

Hashira-e. Signed: Koryūsai zu. About 1770.

581. TWO TALL GIRLS

Under a willow tree in a gale in spring.

Hashira-e. Signed: Koryūsai ga. About 1771.

(Illustrated)

582. IDENTIFYING HIM

A woman holding a mirror so as to disclose the features of her lover, who is disguised as a komusō.

Hashira-e. Signed: Koryū ga. About 1772.

583. AN OIRAN WALKING IN SNOW

A man servant holds an umbrella over her.

Hashira-e. Signed: Koryūsai zu. About 1773.

584. THREE WOMEN OF CHOJI-YA READING A LETTER

Hashira. Signed: Koryū ga. About 1776.



581



576

Third Evening

585. A TALL WAITRESS AT AN ARCHERY GALLERY

Carrying a cup of tea to a customer

Hashira-e. Signed: Koryūsai za. About 1788.

586. CHOZEN OF CHOJI-YA

Standing with her arm about her kamuro.

Hashira-e. Signed: Koryūsai ga. About 1788.

TORII KIYONAGA

(B. 1742, d. 1813)

587. OHAN AND CHOEMON

Eloping to commit suicide in the Katsura river.

Hashira-e. Signed: Kiyonaga ga. Publisher: Eijudo. About 1781.

588. TWO TALL WOMEN

Hashira-e. Signed: Kiyonaga ga. Publisher: Eijudo. About 1782.

589. TWO GEISHA AT A PARTY

One is standing, the other seated holding a cup of sake.

Hashira-e. Signed: Kiyonaga ga. About 1782.

590. THE PROW OF A PLEASURE BOAT

Long surimono with many odes inscribed.

Signed: Kiyonaga ga. Dated 1785, summer.

591. DOMESTIC OCCUPATIONS

Women in the courtyard of a house by the Sumida river, engaged in washing and drying cloth.

Oban triptych. Signed: Kiyonaga ga. Publisher: Tsuta-ya Zuzaburo. About 1792.

Very fine impression. Immaculate condition.

(Illustrated)

592. BOATING PARTY UNDER RYOGOKU BRIDGE

Oban triptych. Signed: Kiyonaga ga. About 1785.

Fine impression. Slightly but very evenly faded, and not quite immaculate, but generally in good condition.

(Illustrated)



No. 291—DOMESTIC OCCUPATIONS



No. 592—BOATING PARTY UNDER RYOGOKU BRIDGE

SHUNCHŌ

(Worked c. 1770-1796)

593. A VISIT TO THE ROKU AMIDA SHRINE

Two women and a young man on their way to the shrine across the fields. The man carries a bottle of sake, a bunch of persimmons, and a bag of other edibles.

Chuban. Signed: Shunchō ga. Publisher: Yama-mori. About 1791.

594. GROUP OF WOMEN AT A PARTY

Right-hand sheet of a triptych.

Oban. Signed: Shunchō ga. Publisher: Iseji. About 1791.

595. GROUP OF FOUR WOMEN

One of them holds a young boy. Left-hand sheet of a triptych, perhaps the one of which the preceding lot forms a part.

Oban. Signed: Shunchō ga. Publisher: Iseji. About 1791.

596. NATSU OMO: SUMMER, I THINK

A man seated under a kaya (mosquito net canopy), a woman standing outside and a maid waiting in a doorway behind her.

Chuban. Signed: Shunchō ga. About 1791.

597. NOGIYO MANSAKU DEKI IKI NO ZU

Harvesting a good crop. In the foreground a holiday group; in the background farmers harvesting and threshing rice. One sheet of a triptych.

Oban. Signed: Shunchō ga. About 1790.

Not in good condition.

598. MIYA MAIRI NO ZU

Taking a girl child to a Shintō shrine for the naming ceremony.

Oban. Signed: Shunchō ga. About 1791.



599. TAKASHIMA-YA OHISA

Large head and bust portrait of the popular tea-house waitress shown reflected in a mirror. Mica ground.

Oban. Signed: Shunchō ga. Publisher: Tsuru ya. About 1793.

Superb impression. In fine condition.

600. STANDING FIGURES OF A MAN AND WOMAN

Hashira-e. Signed: Shunchō ga. Publisher: Iwatoya.

601. WOMEN VIEWING GAKU (FRAMED PICTURES)

AT A SHINTO SHRINE

Hashira-e. Framed. Signed: Shunchō ga. Publisher: Izumi ya. About 1788.

602. PROCESSION OF YOSHIWARA WOMEN

Representing the five festival days.

Oban. Three sheets of a set of five, framed as a triptych.

Signed: Shunchō ga. Publisher: Izumi-ya. About 1792.

603. NEW YEAR'S DAY SCENE

Girls playing Hanetsuki, i. e., Battledore and shuttlecock.

Oban diptych. Signed: Shunchō ga. About 1786.

Fine impression. Perfect condition.

(Illustrated)



No. 603—NEW YEAR'S DAY SCENE

Third Evening

604. TALL YOUNG WOMAN

Standing on the river bank at Mimeguri.
Hashira-e. Signed: Shunchō ga. Publisher: Mori. About 1787. In excellent condition.

SHUNYEI

(Worked c. 1775-1790)

605. NAKAMURA RIKO AS A TALL WOMAN

She stands by a bucket of clams, with a litter of clams on the floor at her feet.

Hosoe. Signed: Shunkō ga. About 1778.

606. THE THIRD ICHIKAWA YAOZŌ AS AN OTOKODATE

Hosoe. Signed: Shunkō ga. About 1780.

607. THE THIRD SEGAWA KIKUNOJŌ AS AN OIRAN

Hosoe. Signed: Shunkō ga. About 1781.

608. THE FOURTH IWAI HANSHIRŌ AS SOGA NO GORŌ

Drama "Koi no Yosū ga Kanagaki Soga." Ichimura theatre, 1789.

Hosoe. Signed: Shunkō ga.

609. OTANI TOKUJI AS GIHEI GUARDING THE CHEST

Drama, Chushingura.

Hosoe. Signed: Katsukawa Shunkō ga.

610. NEW YEAR'S CELEBRATION BY ACTORS

The second Ichikawa Monnosuke and three other actors attired as women, stand beside a kadomatsu.

Oban. Part of a diptych or triptych. Signed: Shunkō ga. About 1788.

611. SCENE FROM A DRAMA

The fourth Iwai Hanshiro as a woman holding an infant; Sakata Hangorō as a man holding an umbrella; the third Ichikawa Yaozō as a man seated on the ground.

Oban. Signed: Shunkō ga. About 1789.

SHUNYEI

(B. 1768, d. 1819)

612. THE FIFTH ICHIKAWA DANJŪRŌ

AS KUDOZAEMON SUKETSUNE

Drama "Keisei Natori Soga." Kiri Theatre, 1788.

Hosoe. Signed: Shunyei ga.

613. THE FOURTH IWAI HANSHIRO

AS KEHAIZAKA NO SHOSHO

Kiri theatre, 1788.

Hosoe. A sheet from the same triptych as the preceding lot.

614. THE FOURTH IWAI HANSHIRO IN THE SHOSA

OF THE SEVEN CHANGES

Kiri theatre, Edo, 1787.

Oban. Signed: Shunyei ga. Contemporary inscription in red "Shichi henge (seven changes) Iwai Hanshirō."

615. THE FIFTH ICHIKAWA DANJŪRŌ AS TOJU SAMA

An otokodate standing by a river at night.

Hosoe. Signed: Shunyei ga. Publisher: Yama-jo. Inscribed by hand "Toju sama."

616. SCENE FROM A DRAMA

The second Ichikawa Monnosuke as a man in dishevelled raiment talking to a woman, impersonated by Kosagawa Tsuneyo.

Hosoe diptych. Signed: Shunyei ga. Publisher: Tsuruya. About 1790.

617. THE ACTOR ARASHI TOMOEMON

Standing figure.

Oban. Signed: Shunyei ga. Publisher: Iwato-ya. About 1794.

618. PREPARING FOR A CHA-NO-YU CEREMONY

Long surimono. Signed: Shunyei ga.

(Illustrated)

UTAGAWA KUNIMASA

(Died 1810)

619. UNIDENTIFIED ACTOR

Large head and bust portrait.

Oban. Signed: Kunimasa ga.

UTAGAWA TOYOKUNI

(B. 1769, d. 1825)



620. TAKASHIMA-YA OHISA

Portrait of the popular waitress Ohisa of the Takashima tea-house. She holds in one hand a bowl of tea on a black saucer, and in the other an uchiwa bearing the mon (badge) of Takashima-ya. Her kimono is of pink gauze through which her arms and shoulder are faintly visible. Though the color is beautifully soft and harmonious the three tones of beni are quite as when printed. Dull yellow ground. A highly important and remarkable print by Toyokuni, in the style of Utamaro but showing also something of that of Eishi. Extremely rare.

Oban. Signed: Toyokuni ga. Publisher: Izumi-ya. About 1794.



No. 618—PREPARING FOR A CHA-NO-YU CEREMONY

Third Evening

621. THE EBISU-YA DRY GOODS SHOP

A corner of the building and women passing by.

Oban. Right-hand sheet of a triptych. Signed: Toyokuni ga.

Publisher: Izumiya. About 1793.

622. HOLIDAY MAKERS

On Shinagawa beach at low tide. Right-hand sheet of a well-known triptych.

Oban. Signed: Toyokuni ga. Publisher: Enomoto Kichibei. About 1790.

In good condition, but the impression not ichi ban. The gray of the beach and the blue of the sky above the horizon are lighter in tone than in the best impressions.

YAKUSHA BUTAI NO SUGATA-YE

“Figures of actors on the Stage.” Four prints of Toyokuni’s finest series of actor portraits.

Oban. Signed: Toyokuni ga. Publisher: Izumi-ya. About 1793-1796. All in fine condition.

623. THE THIRD SEGAWA KIKUNOJŌ

A noted actor of onna-gata, i. e., woman’s roles. Gray ground.

624. UNIDENTIFIED ACTOR OF THE ICHIKAWA LINE (HOUSE-NAME TAJIMI-YA)

In the role of Fuya Banzaemon. Gray ground.

625. THE THIRD ICHIKAWA YAOZŌ

A distinguished actor who was born in 1747 and died in 1818. Ground, kirara (mica) over gray.

626. TWO FAMOUS ACTORS

Yamashita Kinsaku as a woman holding an open umbrella, Ichikawa Ebizo (the fifth Danjūrō) as a man seated at her feet. Gray ground.

627. TOSHIWASURI JOCHU KYOGEN NO ZU

Picture of a “Forgetting the old year” farce.

Oban. Right-hand sheet of a triptych. Signed: Toyokuni ga. Publisher: Izumi-ya. About 1798.

628. HINA MATSURI

Two sheets of a triptych representing a party of women celebrating the Doll Festival on the roof of a great house in a garden where many cherry trees are in bloom.

Oban diptych. Signed: Toyokuni ga.

629. PROCESSION OF ACTORS CROSSING A BRIDGE

Oban diptych, two sheets of a triptych. Signed: Toyokuni ga. Published by Eijudo.

UTAGAWA TOYOHIRO

(B. 1763, d. 1828)

630. FAIR VISITORS TO MIOHOJI TEMPLE

Oban. Right-hand sheet of a pentaptych by Toyokuni and Toyohiro. This sheet signed Toyohiro ga. About 1799.

631. FAIR VISITORS TO MIOHOJI

Another sheet of the same composition.

Signed: Toyohiro ga.

632. NI GATSU, THE SECOND MONTH

A man writing at a low table. Women preparing to make flower arrangements.

Oban triptych. One of a series of twelve by Toyokuni and Toyohiro. This signed: Toyohiro ga. Publisher: Yamada-ya. About 1799.

633. A DAIMYO PROCESSION IMITATED BY WOMEN

Four small vertical prints, a part of a composition upon eleven sheets.

Each signed: Toyohiro ga.

634. UENO BANSHO

The vesper bell at Ueno. Series, Edo Hokkei.

Yoko-e. Signed: Toyohiro ga.

Fine impression. Not in perfect condition.

635. RYOGOKU BASHI YUSHO

The evening glow at Ryogoku bridge. Same series as the preceding lot.

Third Evening

636. SIBERIAN IRIS AND MACKEREL

Wide vertical panel. Signed: Toyohira ga.

Very fine modern reproduction of an extremely rare surimono.

637. ASAHINA PERFORMING THE ONIYARAI CEREMONY

Driving away the demons with a shower of beans.

Long surimono issued by Sakuragawa Jihinari as an invitation to the celebration of his twenty-fourth birthday, first month Bunsei 4, i. e., February, 1821, of our calendar.

Signed: Toyohiro ga.

638. ASAHINA OPENING A NEW SET OF ACCOUNT BOOKS

Long surimono. Invitation to the celebration of Jihinari's twenty-seventh birthday. Bunsei 7, i. e., 1824.

Signed: Toyohiro ga.

(Illustrated)

HOKUSAI

(B. 1760, d. 1849)

639. TWO EARLY PRINTS

(A) The third Segawa Kikunojo as Kumanosuke. Hosoe. Signed: Shunrō; and (B) Gihei guarding the Chest of Arms, scene from the Chushingura drama. Hosoe. Not signed.

640. A HIE-MAKI (MINIATURE RICE FIELD)

AND A ROUND FAN

Poem written by the seventh Ichikawa Danjūrō, and signed "Shichi dai mei Mimasu."

Yoko-e. Surimono. Signed: Hokusai ga.

641. GATHERING SEA FOOD

Men, women and children on a beach at low tide, collecting flounders, cuttle-fish, turtles and clams.

Yoko-e. Not signed. About 1800.

642. ROSE, SPARROW AND BUMBLE BEE

Printed in tones of blue.

Chuban. Signed: Hokusai hitsu.



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643. CHRYSANTHEMUMS AND BUMBLE BEE

Yoko-e. Signed: Zen Hokusai Iitsu hitsu.

Fine impression. In good condition.

SHOKOKU MEIKO KIRAN

Views of Bridges in the Several Provinces.

Complete set of eleven yoko-e prints. Signed: Zen Hokusai I-itsu hitsu.

644. YAMASHIRO, ARASHIYAMA TOGETSU KYO

The moon-viewing bridge at Arashiyama in Yamato.

Fine impression. Good condition.

645. KOKUZE. SANO FUNA BASHI

The bridge of boats at Sano, province of Kozuke.

Fine impression. In fair condition.

646. KUMONO KAKE-HASHI YODO SAN, ASHIKAGA

The cloud bridge on Yodo mountain near Ashikaga.

647. HIDA-ETCHU TSURU BASHI

The suspension bridge joining the provinces of Hida and Etchu.

648. KINTAI BASHI SUWO NO KUNI

Kintai bridge, province of Suwo. Famous for its five wooden arches on stone piers.

Fine impression. In good condition.

649. TŌKAIDŌ OKAZAKI YAHAGI NO HASHI

The bridge over the Yahagi river at Okazaki on the Tōkaidō.

650. TAIKO BASHI KAMEIDO TENJIN

The drum bridge in the grounds of the Tenjin shrine at Kameido.

651. AJIKAWA GUCHI TEMPOZAN

The bridges at the mouth of the Aji river, Tempozan, Ōsaka, "copied from an Ōsaka picture by request."

Fine impression. In good condition.

652. SETTSU TENMA BASHI

The Tenna bridge at Ōsaka, province of Settsu. Evening scene on the occasion of the Festival of Lanterns.

653. ECHIZEN FUKUI BASHI

Fukui bridge connecting two districts in Echizen, built partly of wood and partly of stone by the daimyo of the two districts.

654. MIKAWA YATSU HASHI NO KOZU

The eight platforms bridge at Chiryu, province of Mikawa.

RYUKYU HAKKEI

Eight views of the Ryukyu Islands. Four prints of the series.

Yoko-e. Signed: Zen Hokusai Itsu hitsu.

655. BEISON NO CHIKURI

The bamboo grove at Beison.

656. SHUNGAI YUSHO

The evening glow at Shungai.

657. CHUTO NO SHO-EN

The banana gardens at Chuto (or Nakajima).

658. RYUTO NO SHOTO

The "Pine Wave" at Ryuto. Snow scene.

Third Evening

SETTSU-GEKKA

Snow, Moon, Flowers, the three most beautiful things. Set of three prints.

Yoko-e. Signed: Zen Hokusai Iitsu.

659. SNOW ON THE SUMIDA RIVER

View from Mokuboji temple; a little shrine on an islet in the right foreground.

660. MOONLIGHT ON THE YODO RIVER

Yodo castle at the right with its famous water-wheel.

661. CHERRY TREES IN FULL BLOOM AT YOSHINO



662. WILD GEESE FLYING DOWN ACROSS THE MOON

Narrow oban. Signed: Zen Hokusai Iitsu hitsu.

This is a modern print, not a re-engraving. Whether the design was drawn by Hokusai, or whether it is by another hand in imitation of his style, the writer of this catalogue is not informed.

663. BUNYA NO YASUHIDE

Seated figure of the poet with an ode printed above. Series: Rok-ka-sen. Six Famous Poets.

Oban. Signed: Katsushika Hokusai ga.

664. KISEN HŌSHI

Another print of the same series as the foregoing.

665. KOSHU MINOBUGAWA

The Minobu river in Koshu. Series: Shokei Kiran, Beautiful Views of Unfamiliar Places.

Mount for round fan. Signed: Zen Hokusai Manji.

666. MAGNOLIA AND BUNCHO

Chuban. Signed: Zen Hokusai Iitsu hitsu. Fine impression. In good condition.

KATSUSHIKA TAITO

(Worked about 1810-1850)

667. THE MONKEY BRIDGE

Oban. Green label across the top has been trimmed off, leaving the print square. Signed: Katsushita Taito. Published by Echigo-ya.

Fine impression. Good condition.

HOKUJU

(Worked in early nineteenth century)

668. BUSHŪ SENJU OHASHI NO KEI

View of the great bridge at Senju. One of Hokuju's prints in Western style.

Yoko-e. Signed: Hokuju ga.

669. SEINING FISH AT NINETY-NINE RI BEACH

Yoko-e. Signed: Shotei Hokuju ga. Publisher: Eijudo.

670. ENOSHIMA, SEVEN RI BEACH

Seven RI Beach.

Yoko-e. Signed: Hokuju ga.

Fine impression. Perfect condition.

Third Evening

671. MACKEREL FISHING AT CHOSHI IN KAGUSA

Yoko-e. Signed: Shotei Hokuju ga. Publisher: Eijudo.

672. TWO PRINTS OF THE RYOGOKU HAKKEI SERIES

(A) Evening Snow at Yanagi Bridge. (B) Returning sails at Ishibi.

Size, 5 x 7½ inches. Signed: Hokuju ga.

ARTIST UNKNOWN

673. TSUKUDA ISLAND, FUJI IN THE DISTANCE

Lateral format. 6¼ x 16 inches. Not signed.

674. PINE TREE AND RISING SUN

Half block vertical panel. Not signed.

YANAGAWA SHIGENOBU

(B. 1784, d. 1832)

675. SHO-KEI, i. e. SPLENDID VIEW

A great waterfall coming down behind an overhanging cliff. At the right the crescent moon.

Narrow oban. Signed: Yanagawa Shigenobu.

ASHIKUNI

676. THE FOURTH ICHIKAWA EBIJURŌ

IN A SHIBARAKU ACT

Large surimono, 16 x 21 inches. Somewhat stained and wormed.

ANDO HIROSHIGE

(B. 1797, d. 1858)

TOTO MEISHO

“Famous Sights in the Eastern Capital.” Many series of Edo views with this title were designed by Hiroshige for various publishers.

Three prints of the earliest series.

Yoko-e. Signed: Ichiryusai Hiroshige. Published by Kawaguchi Shozo.



677. SUSAKI. YUKI NO ASA

Susaki in snow on New Year's morning; the sun just coming into view above the horizon. To see the sun rise on New Year's morning was regarded as an auspicious way to begin the year. The view from Susaki was greatly admired.

Fine impression of this rare print.

678. TAKANAWA NO TSUKI

Full moon at Takanawa; a flock of wild geese flying down.

679. SHINOBU GA OKA HASU IKE NO ZU

Lotus pads on Shinobazu Pond.

680. SUMIDAGAWA HANA ZAKARI

Cherry trees in full bloom on the Sumida river embankment. Mount Tsukuba in the distance.

Series No. 2, published by Kawaguchi Shozo.

Good impression; not first edition.

Ten prints from the earliest of several series published by Sano-ki, i. e., Sano-ya Kihei.

681. SHIBA SHINMEI KYODAI

Inside the grounds of Shinmei Yashirō (Shintō shrine) in the Shiba district.

682. NAGATABABA SANNO GU

The Sanno shrine at Nagatababa.

Unusually fine impression.

Third Evening

683. MASAKI YUKI HARE NO ZU

Views of Masaki in clear weather after snow.

684. KANDA MYOJIN HIGASHI ZAKA

The eastern ascent to the Myojin shrine at Kanda.
Superb impression in fine condition.

685. KAMEIDO TEMMANGU KYODAI YUKI

The grounds of the Temmangu shrine at Kameido in snow.

686. ASAKUSA KINRYUSAN TOSHI NO ICHI GUNJU

Crowd buying New Year's decorations at Kinryusan temple, Asakusa.
Not first edition. The gray printed too dark.

687. ASAKUSA KINRYUSAN TOSHI NO ICHI

The same subject from a different point of view. Snow is falling and many umbrellas are raised.

688. UENO TOEZAN NO ZU

Cherry trees in bloom in the grounds of Toeizan temple, Ueno.

689. SHIBA, AKABANE BASHI NO ZU

Picture of Akabane bridge. The bridge in the foreground and the barracks on the further side of the canal.
Ordinary impression.

690. SHIBA ZOJŌJI SANNAI NO ZU

In the ground of Zojoji temple.
Ordinary impression.

Three prints from later series issued by the same publisher.

Yoko-e. Signed: Hiroshige ga.

691. SHIBA AKABANE NO YUKI

Snow Scene. A canal at left with Akabane bridge in the middle distance; a row of barracks and a firemen's watch-tower on a wooded hill to the right.
Late impression.

692. ŌJI TAKI NO GAWA

Bathers in the Taki River at Ōji.

693. DOKANYAMA MUSHI NAKI NO ZU

Catching singing insects at Dokanyama.

Late impression.

Three prints from series issued by other publishers.

694. IMADO YUSHO

The evening glow at Imado. Sub-title of series: Sumida-gawa Hakkei. "Eight Sumida river Views."

Late impression without the red glow in the sky.

695. YUKI NO ASA SUSAKI NO HINODE

Sunrise at Susaki on New Year's morning.

One of a series issued about 1842. Publisher's imprint omitted from this impression.

696. MATSUCHIYAMA NO ZU

View from Matsuchi hill, Fuji in the distance.

From the series published by Fukichi.

Late impression.

Two prints from series published by Marusei.

Yoko-e. Signed: Hiroshige ga.

697. SUMIDAGAWA HASHIBA NO WATASHI

The Hashiba Ferry across the Sumida river.

An unusually fine and early impression though not of the first edition. This was a popular print, and edition after edition was printed until the blocks were worn out. The badness of the later impressions is inconceivable unless one has seen them.

698. SHINOBAZU NO IKE

Shinobazu pond: three tea-houses and the Benten shrine at the right.

Seven prints of the series published by Fuji-hiko whose shop name was Matsubara-do.

Half-block vertical panels. Signed: Hiroshige ga.

699. NIHON BASHI SETCHU NO KEI

Nippon bridge in snow; Fuji san in the distance.

700. SUSAKI KAIHIN SHOHI GARI NO ZU

Picture of gathering clams at Susaki at low tide.



701

701. MATSUCHI YUKI HARE

Matsuchi hill in clear weather after a snowfall.

Superb impression. In fine condition.



708

702. ASUKA-YAMA SHITA HARU NO KEI

View at the foot of Asuka hill in spring.

703. SHIN YOSHIWARA EMONZAKA AKI NO TSUKI

The autumn full moon over the hill leading to the gate to the new Yoshiwara.

Fine impression of a much admired print.

704. ASAKUSA KINRYUSAN [NO] SHITA

AZUMA BASHI UCHO BO

Kinryusan temple seen through rain from beneath Azuma bridge.

705. UME YASHIKI MANKA NO ZU

Plum trees in full bloom at Ume Yashiki.

Three prints of a series published by Kawaguchi Shozo.

Half-block vertical panels. Signed: Hiroshige ga.

706. SUMIDA-GAWA WATASHI BA

The ferry place on the Sumida river.

707. TAKANAWA NO TSUKI

Moonlight at Takanawa.

708. UENO, SHINOBAZU NO IKE

Shinobazu pond, Ueno, in snow.

709. TAKANAWA TSUKI NO ZU

Picture of moonlight at Takanawa.

Half-block vertical panel Toto Meisho, signed: Hiroshige ga.

Published by Yamaguchi-ya Tobei.

Trimmed down and slightly soiled.

710. SHICHI-RI GA HAMA

Seven-ri beach. Travellers toiling through the deep sand.

Mount for a round fan; one of a series Toto Ensoku Meisho, i. e.

Famous sights far from Edo. Not signed.

Trimmed to rectangular shape. Left edge torn.

711. MOUNT FUJI, PROVINCE OF SURUGA

Fan-shaped. Series: Shokoku Meisho Harimaze. Not signed.

712. KYOTO. KAWARA YUSUZUMI

"Evening cooling on the river bed." Two women on a low platform built over the shallow Kamo river.

Circular composition. Same series as preceding lot.

Signed: Hiroshige ga.

713. TOTSUKA

Landscape and figure of a woman.

The title of the series "Tokaido" in bold characters formed a part of the sheet at the head, but has been trimmed off, leaving only the picture which is intact. Signed: Hiroshige ga.

714. VIEW OF FUJI FROM TAGO NO URA

Middle sheet of a triptych, the right-hand sheet of which was designed by Kunisada. Oban. Signed: Hiroshige hitsu. Seal, Ichiryū-sai. Publisher, Maru-ya Jinpachi. Dated 1858.

Third Evening

715. AKASHI BEACH

*Left-hand sheet of a triptych of the series Fūryū Genji Awase, i. e. Genji up-to-date. The right hand sheet of this triptych was designed in part by Kunisada. Oban. This sheet signed: Hiroshige hitsu. Seal. Ichi-ryū-sai. Publisher, Isekane. Dated 1853.
Very fine impression.*

716. A SNOWY DAY AT NUMAZU

*Oban. Middle sheet of a triptych. Signed: Hiroshige hitsu. Seal, Ichi-ryū-sai. Also signed by the engraver Take. Publisher, Isekane. Dated Ox Year, 1853.
Fine impression. The white pigment of the snow flakes blackened by chemical decomposition.*

EDO MEISHO

"Famous Sights in Edo." Many series of Edo views with this title were issued by different publishers.

717. YUSHIMA TENJIN GU YUKI HARE NO ZU

*The Yushima Tenjin shrine in clear weather after snow.
Late impression.*

718. TAKANAWA AKI NO TSUKI

*Autumn moon at Takanawa.
Yoko-e. Published by Arita-ya.*

719. OCHA NO MIZU

*The Tea-water canal.
Dated eleventh month Ox Year, 1853. Yoko-e. Published by Yamada-ya.*

720. ASUKA-YAMA HANABI

*A party of women, all carrying blue umbrellas, viewing the cherry blossoms on Asuka hill.
Half block vertical panel. Signed: Hiroshige ga. Published by Wakasa-ya. Dated third month Rat Year, 1852.*

721. ASUKAYAMA HANA MI

*Looking at Cherry Flowers on Asuka hill.
Yoko-e. Published by Sano-ki.
Good impression. Margins trimmed close.*

722. RYOGOKU BASHI HANABI

Fireworks at Ryogoku bridge.

Yoko-e. Published by Izumi-ya.

723. ŌJI INARI YASHIRO

The Inari Shrine at Ōji.

Yoko-e. Published by Fuji-kei.

Ordinary impression.

SHIKI EDO MEISHO

Famous sights of Edo in the four seasons.

Half-block vertical panels. Signed: Hiroshige ga. Published by Kawaguchi Shozo.

724. HARU, GOTENYAMA NO HANA

Spring. Cherry blossoms on Gotenyama.

725. NATSU, RYOGOKU NO TSUKI

Summer. The full moon seen from a boat under Ryogoku bridge.

726. AKI, KAIANJI KOFU

Autumn. Maple trees at Kaianji.

727. FUYU. SUMIDA-GAWA NO YUKI

Winter. Raftsman on the Sumida river in a snow storm.

SANKAI MITATE SUMO

Mountains and Sea Judged at Wrestling. The title upon an umpire's fan for a wrestling match. Nine prints of the series of twenty.

Yoko-e. Signed: Hiroshige ga. Publisher: Yamada-ya. Dated 1846.

728. ECHIGO, YUNO-O TOGE

The Yuno-o pass, province of Echigo.

729. SETTSU AJIKAWA GUCHI

The mouth of the Aji river, province of Settsu.

Third Evening

730. ECHIGO, NIIGATA

View of Niigata harbor, with many white sails in the distance.

731. ETCHU KÔZU MINATO

The harbor of Kôzu, province of Etchu.

732. AWA, KUMINATO

The fishing village of Kuminato on the coast of Awa.

733. ETCHU, TATEYAMA

Rugged mountain scenery, with columns of steam rising from hot springs.

734. HARIMA, TATSUYAMA

In the foreground at the right a small temple in a sheltered nook: in the background a peak surrounded by white clouds.

735. SETTSU, ARIMAYAMA

Distant view of Mount Arima, province of Settsu.

736. BIZEN UKAZAN

Snow scene. A Shinto shrine on a hill in the foreground; a taller hill in the middle distance; and at the left a glimpse of a frozen lake with low hills on the further shore.

FIVE NARROW PANELS

One-third block vertical. Signed: Hiroshige.

737. COURT NOBLE AT FOOTBALL PRACTICE

In old Japan football was played by the Court nobles. It was a game quite unlike European football. The ball was a featherweight and great skill was required to keep it in the air and to send it from player to player without touching except with the foot.

738. THE MONKEY BRIDGE IN SNOW

A charming composition.

739. A PRECIPITOUS CLIFF

Crowned with a grove of red-leaved trees; a river at its foot.

740. TWO PRINTS

(A) Spring landscape with Fuji in the distance; (B) geese flying down at Tsukuda island.

741. BATS FLITTING THROUGH THE MOONLIGHT

Small vertical print. Signed: Hiroshige hitsu. Rare.

742. BOYS ROLLING A HUGE SNOWBALL

Koban. Signed: Hiroshige hitsu. Early work. Rare.

HIROSHIGE II

743. WILLOW BRANCHES AND SWALLOWS

Half-block vertical panel. Signed: Shigenobu. Publisher, Wakasa-ya. Dated 1858.

744. YOROI NO WATASHI

The Yoroi ferry in falling snow. Series: Toto San-ju-rok-kei. Thirty-six views of the Eastern Capital.

Oban. Signed: Hiroshige ga.

Fine impression.

TOTO MEISHO

Yoko-e. Signed: Hiroshige ga. Published by Izumi ya. Dog Year, 1862. Two prints of the series.

745. RYOGOKU KAWABIRAKI HANAMI

Opening of the river season with fireworks at Ryogoku.

746. SUMIDA-GAWA MIMEGURI

Cherry blossoms at Mimeguri on the Sumida river.

Very good impression. Soft blues and red.

OMI HAKKEI

Eight views of Omi.

Oban. Signed: Hiroshige ga. Dated 1864. The red labels in all the eight prints have been toned down with chemicals.

747. AWAZU SEIRAN

Clear weather after a storm at Awazu.

Third Evening

748. SETA YUSHO

The evening glow at Seta.

749. YABASE KIBAN

Returning sails at Yabase .

750. KATADA RAKUGAN

Geese flying down at Katada.

751. ISHIYAMA AKI TSUKI

Autumn moon at Ishiyama.

752. MII BANSHO

The vesper bell at Mii temple.

753. HIRA BOSETSU

Evening snow on Mount Hira.

754. KARASAKI YAU

Night rain at Karasaki.

755. WISTARIA AND CANARY

Half-block vertical panel. Signed: Rissho hitsu. Dated eleventh month Ox Year 1865. It was in this year that the artist deserted his wife and took up his residence in Yokohama, relinquishing the Hiroshige name to Shigemasa who became Hiroshige III.

756. SŌSHŪ, SHICHI-RI GA HAMA

Holiday makers at Seven-ri Beach.

Oban triptych. Signed: Hiroshige ga. Published by Fuji-kei. Dated: Monkey Year, 1860. Not in perfect condition.

HIROSHIGE III

Pupil of Hiroshige. Took the name after 1865, when he married Hiroshige's daughter, divorced wife of Hiroshige II.

SHOKOKU MEISHO HYAKKEI

One hundred views of famous sights in the home country.

Oban. Signed: Hiroshige ga. Published by Eikichi.

757. UNSHŪ, HIROSE SHIN-KEI

Real view of Hirose, province of Unshū (Izumo).

Dated Ram Year 1871.

758. BANSHŪ, MUROTSU SHIN-KEI

Real view of Murotsu in Banshū. Snow scene.

Dated 1871

759. SUWA, IWAKUNE KINTAI BASHI

Kintai bridge at Iwakuni, province of Suwa.

Dated 1871

Good impression.

760. BIZEN, RYŪKOZAN

Dragon mouth mountain in Bizen. Rain scene.

Dated Monkey Year, 1872.

761. MINO, OCHIAI BASHI

Ochiai bridge, province of Mino.

Dated Cock Year, 1873.

762. BUNGO, HIDA-KAMA BUCHI TAKASE MURA

Hida-kama and the village of Takase in Bungo.

Dated 1873.

Good impression.

763. ŌSHŪ, SOTO GA HAMA

Soto beach, province of Ōshū.

Dated 1871.

764. TSUCHIYAMA

A daimyo procession crossing the bridge in a shower.

Oban. Series: Tokaido. Signed: Hiroshige ga. Dated 1875.

UTAGAWA YOSHITORA

(Worked in middle years of nineteenth century)

765. ROKUGAWA WATASHI BUNE

Ferry-boat crossing the Rokugawa. Series: Shinsen Edo Meisho. New selection of Edo Views.

Yoko-e. Signed: Ichimosai Yoshitora ga. Publisher: Mori-ya Jihei. Dated Hare Year, 1855.

766. GO-HYAKU RAKAN SAZAIDO

The shrine of the Five-hundred Rakan.

Same series as the preceding lot.

767. NIPPORI JI-IN SETTEI NO ZU

The Snow Garden at Nippori temple.

Same series.

FUSATANE

768. OMI HAKKEI

Eight Views of Omi. Complete set of eight prints.

Yoko-e. Signed: Fusatane ga. Publisher, Mori-ya Jihei. Dated Tiger Year 1854.

GOSOTEI TOYOKUNI AND GOTOTEI KUNISADA

YAKUSHA JU-NI-TSUKI

Actors in each of the twelve months. Four of a series of twelve oban triptychs.

769. SHI GATSU. THE FOURTH MONTH

Actors and geisha viewing wistaria in bloom at the Tenjin shrine at Kameido.

Signed: Toyokuni ga. Published by Uemura. In good condition. Framed.

770. KU GATSU: THE NINTH MONTH

Seven actors masquerading as the Seven Fortune Gods.

Published by Maruya Jinpachi. Signed: Gototei Kunisada ga. In fine condition. Framed.

771. JŪ GATSU: THE TENTH MONTH

Actors and geisha at Keianji viewing the maple trees in autumnal foliage.

*Published by Yamada-ya. Signed: Gototei Kunisada ga.
In good condition. Framed.*

772. JŪ-NI GATSU: THE TWELFTH MONTH

Actors standing on the river embankment at Mukojima by the torii of the Mimeguri shrine, in a snow storm. All wear kappa (rain coats) and have zukin (hoods) or hokaburi (kerchiefs) about their heads, and carry umbrellas.

*Published by Tsuru-ya. Signed: Gototei Kunisada ga.
In good condition. Framed.*

UTAGAWA KUNISADA

(B. 1786, d. 1864)

773. MEMORIAL PORTRAIT OF HIROSHIGE

Issued in the 9th month of the Horse Year, 1858, shortly after Hiroshige's death. Long inscription by his friend Temmei Rojin; and a short one by Kunisada, reading "While thinking of him we shed tears."

Oban. Signed: Toyokuni ga. Publisher: Eikichi.

774. FUTAMI GA URA AKEBONO NO ZU

Sunrise at Futami beach, at Ise.

Yoko-e. Signed: Kochoro Kunisadaga. Publisher: Yamaguchi.

KUNISADA II

(B. 1823, d. 1880)

775. MURASAKI SHIKIBU GENJI KARUTA

Illustrations of scenes in the Genji Monogatari. Complete set of 54 oban prints, in original album as published.

Dated Snake Year, 1869.

KUNIYOSHI

(B. 1797, d. 1861)

776. SHIN YOSHIWARA

View on the road to the Yoshiwara; bright moonlight, the moon surrounded by a broad halo. Series: Toto Meisho.

*Yoko-e. Signed: Ichiyosai Kuniyoshi. Publisher: Kaga-ya.
Fine impression.*

777. WANG NGAI IN A THUNDERSTORM

After the death of his mother who in her lifetime had always been frightened by the sound of thunder, he never failed, when a thunderstorm arose, to hasten to her tomb, kneel down before it and cry aloud, "Fear not, mother! Your son is near!" Series: *Twenty-four Paragons of Filial Piety*.

Yoko-e. Signed: Ichiyusai Kuniyoshi-ga.

778. THE STORY OF KAWABE NO KAMI

Ordered by the Emperor to fell a large tree for timber for shipbuilding, he brought his workmen to it, but before they could begin their task Kaminari the Thunder God, who was hidden in its branches, dispersed them with blinding flashes of lightning. He desisted, however, when Kawabe assured him he was obeying an Imperial command to cut down the tree.

Yoko-e. Signed: Ichiyusai Kuniyoshi ga.

779. FOUR VILLAGES SHOWN ON ONE SHEET

Series: *Tokaido Go-ju-san Tsugi Go-shuku Meisho*.

Yoko-e. Signed: Ichiyusai Kuniyoshi ga. Published by Tsuruya and Tsuta-ya jointly.

780. SUMIDA TSUTSUMI NO YU FUJI

Fuji in the evening from the Sumida river embankment. Series, *Toto Fujimi San-ju-rok-kei*.

Yoko-e. Signed: Ichiyusai Kuniyoshi ga. Publisher: Murata.

781. SOSHU OYAMA MICHİ TAMURA WATASHI NO KEI

The Tamura ferry on the road to Oyama.

Yoko-e. Signed: Ichiyusai Kuniyoshi ga. Publisher: Ibasen.

782. THE AWABE SHELL DIVERS AT ISE

Oban. Left-hand sheet of a triptych. Signed: Ichiyusai Kuniyoshi ga. About 1842.

KOSO GO ICHIDAI RYAKU ZU

An epitome of the whole life of Koso told in pictures; Koso being another name for Nichiren, the founder of the Hokke sect of Buddhists. Three prints of the series of ten.

Yoko-e. Signed: Ichiyusai Kuniyoshi ga. Publisher: Iseri.

783. KAMAKURA REIZANGASAKI AMA INORI

Nichiren praying for rain, at Kamakuri in A.D. 1271 after a long drought. He stands upon a ledge of rock projecting over the sea, and in answer to his prayer, rain falls in torrents.

784. SASSHŪ SADO RYUKEI TSUNODA NAMI DAIMOKU

Nichiren on his way to exile in the isle of Sado, quelling a terrible storm by casting a spell on the waves in the form of the invocation to Buddha, Namu Miyo Ho Renge Kijo,—Hail to the Jewel in the Lotus.

785. NICHIREN IN A SNOW STORM

making a pilgrimage to Tsukahara while in exile in Sado.

786. SHIOKUMI

Carriers of Sea water for salt making. Four women as representatives of as many of the fabulous Chinese heroes whose exploits are recounted in "Suikoden."

Four square surimono of the Fuzoku Onna Suikoden set of five.

Signed: Ichiyusai Kuniyoshi ga.

Superb impressions. Perfect condition.

SURIMONO

KUNISADA

787. ACTOR AS A MAN DRAWING A SWORD

FROM ITS SCABBARD

KUNISADA

788. TWO EXAMPLES

(A) Actor in a female role. Dated 1820. (B) Actor as an enraged noble brandishing a war fan.

Third Evening

KUNISADA

789. ACTOR AS BENKEI ON GOJO BRIDGE

KUNISADA

790. ACTOR AS A NOBLE SEATED ON A DAIS

Another actor is seated before him holding a sake ladle decorated for the marriage ceremony.

KUNISADA

791. TWO EXAMPLES

(A) Primitive warrior with tattooed body. (B) Theatrical scene.

KUNISADA

792. GROUP OF JAPANESE WARRIORS IN ARMOR

SADAKAGE

793. ACTOR AS A WOMAN HIDING BENEATH

A VERANDA AT NIGHT

SHUNMAN

794. TWO EXAMPLES

(A) A maiko dancer. (B) Woman drawing an uchikake over her head as a protection from rain.

KUNIYOSHI

795. TWO EXAMPLES

(A) Scene from a drama: a combat in a thunderstorm at night. (B) A battledore decorated with a picture of a gathering of nobles and a large figure of a girl holding a shuttlecock.

KUNIYOSHI

796. SCENE FROM A DRAMA

Actors as Ushiwaka and Benkei fighting on Gojo bridge.

KUNIYASU

797. TWO EXAMPLES

(A) The youthful seventh Danjūrō being taught the toshikoshi ceremony of throwing beans to drive away evil spirits. (B) The fifth Segawa Kikunojō as a woman holding a stand with New Year's decorations and addressing an actor of the Ichikawa line impersonating a dwarf.

ARTIST UNKNOWN

798. TWO EXAMPLES

(A) A woman hanging up a kakemono. (B) Scene from a drama: actors as a Buddhist pilgrim and a woman.

SHINSAI

799. A GIRL PUTTING HER HANDS OVER

THE EYES OF ANOTHER GIRL

and interrupting her examination of a picture book.

HOKUSAI

800. NEW YEAR'S EMBLEMS

Ebi (crayfish); Shimi-nawa (decoration of rice-straw); Pine branch, and Gohei (cut paper).

Signed: Fuzenkyo Iitsu.

HOKKEI

801. SHINBUTSU-MARU SLAYING THE KOI NUSHI

A legendary exploit of the youthful Benkei.

Large surimono. 8¼ x 14½ inches.

Signed: Hokkei.

Fine impression.

HOKKEI

802. GIANT TENGU AND A WHITE COCK AND HEN

HOKKEI

803. WHITE COCK, HEN, AND VIOLETS

HOKKEI

804. ONNA NO DARUMA

A young woman impersonating Daruma crossing the sea on a reed.

HOKKEI

805. KUAN YÜ, THE CHINESE GOD OF WAR

HOKKEI

806. MOTHER AND DAUGHTER

reading an inscription upon a stone monument.

Third Evening

HOKKEI

- 807. WOMAN LOOKING DOWN AT A FALLEN KITE**
in the shape of a yakko, or servant.

HOKKEI

- 808. MOSHOKUN AT THE BARRIER GATE**
which he passed through the cleverness of one of his suite
who climbed a tree and imitated the crowing of a cock.

HOKKEI

- 809. JOSAN NO MIYA'S PET KITTEN**
running out from under the curtain and interrupting Prince
Genji and his friends at football practice under cherry
trees in the palace grounds.

HOKKEI

- 810. AN EMPEROR OF THE FUJIWARA EPOCH AND
COURT LADIES COMPOSING ODES**

HOKKEI

- 811. PORTRAIT OF TOSHINARI**
And above, a view of Matsushima.

HOKKEI

- 812. AOGARASU: "THE GREEN CROW"**
Illustration of an incident from the Genji Monogatari.

HOKKEI

- 813. KOCHO NO UME**
Pleasure boat on lake in the gardens of the Imperial palace.
Incident from the Genji Monogatari.

HOKKEI

- 814. GENJI AT AKASHI BEACH**
Another incident from the Genji Monogatari.

GAKUTEI

- 815. LIU PEI**
the first Emperor of the Shu Han dynasty of China. One
of a set of surimono depicting the three friends who took
the famous "peach-garden oath" to live and die together.

Third Evening

Four surimono of the series "Gaku Men Fujin Awase." Collection of Framed Pictures of Women.

GAKUTEI

816. ONO NO KOMACHI

GAKUTEI

817. TOMOE JŌ

The famous woman warrior better known as Tomoe Gozen.

GAKUTEI

818. MASATSURA HABA, THE MOTHER OF MASATSURA

GAKUTEI

819. SOTO-ORA HIME

GAKUTEI

820. KUSUNOKI TAITO MASATSURA TAIHEIKI

The famous warrior stands on the side of a hill amid blossoming cherry trees.

GAKUTEI

821. HINOASHIMARU TAIHEIKI

The young warrior leaning against a door post and looking into a room.

GAKUTEI

822. THE DANCER BIMIYO TOKAN

GAKUTEI (?)

823. THREE SEVENTEENTH CENTURY FIGURES

824. GANRYO

Shadowy figures of a man and a woman.

HANZAN

Surimono for a seventieth birthday celebration.

EKITEI

825. OISO NO TORA AND ASAHINA

Surimono calendar for a Tiger year.

Signed: Ekitei ga.

FOURTH EVENING SESSION

THURSDAY, MAY 9, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

HOSODA EISHI

(Worked c. 1788-1800)

826. PLEASURE BOATS AT A LANDING

*Oban. Part of a triptych. Signed: Eishi ga. Publisher:
Waka-sa-ya. About 1788.*

827. AN INFORMAL CALL

A girl approaching a house where a woman stands on a
veranda: rice fields in the distance.

Koban. Signed: Eishi ga. About 1788.

Fourth Evening

828. SEIYO. THE FIRST MONTH

A youth calling at a house and bearing a New Year's gift.
A girl holding a shuttlecock looks on.

Series: Fuyu Jū-ni do.

Chuban. Signed: Eishi ga. About 1788.

829. AT THE FERRY LANDING

Two women in a ferry boat and one standing on the shore.
Series: Miyako Hakkei no Nishiki.

Chuban. Signed: Eishi ga. About 1789.

830. MINASHI-GAI: THE MINASHI SHELL

A young man walking between an oiran and her kamuro
and followed by a maid bearing a lantern.

Chuban. Signed: Eishi ga. Publisher: Izumi ya. About 1789.

831. KISEGAWA OF MATSUBAYA

ATTENDED BY TWO KAMURO AND A SHINZO

Chuban. Signed: Eishi ga. Publisher: Iwato-ya. About 1789.

832. A FAMILY OUTING IN SPRINGTIME

A man carrying his infant son along a path through rice
fields, accompanied by his wife and a maid.

Oban. Part of a triptych. Signed: Eishi ga. About 1790.

833. WOMAN AT A TEA-BOOTH ON ASUKA HILL

Oban. Signed: Eishi ga. About 1790.

834. WOMEN WATCHING A CUCKOO FLY OVERHEAD

One of an unnamed series; customs of the twelve months.
This for the third month.

Oban. Signed: Eishi ga. Publisher: Eijudo. About 1791.

835. THE FOURTH MONTH

Women looking at iris in bloom in a garden.

Same series as the preceding.

836. THE FIFTH MONTH

A woman looking at a letter spread upon the ground; two
other women conversing.

Another print of the same series.



837. FLOWER VIEWING

Three girls at a garden party in the time of the cherry blossoming.

Oban. Part of a triptych. Signed: Eishi ga. Publisher: Matsumura. About 1790.

838. WOMEN AT A PICNIC

Oban. Middle sheet of a triptych. Signed: Eishi ga. Publisher: Eijudo. About 1792.

839. GENJI ASAGAO NO MAKI

A young man representing Prince Genji, seated on the veranda of a house, his back turned to two women, one seated beside him, the other standing. Asagao (morning glories) growing over a fence in the foreground.

Oban. Signed: Eishi ga. About 1792.



840. GENJI HANA NO EN

Women and girls at a botan show.

Oban. Signed: Eishi ga. Publisher, Eijudo. About 1792.

841. A MODERNIZED SCENE FROM THE ISE MONOGATARI

A youth impersonating Narihira stands, talking to two young women.

Oban. Signed: Eishi ga. Publisher: Iwatoya. About 1792.

842. MOMIJI-GA: THE MAPLE FETE

Middle sheet of a triptych, showing two women coming forward from the left, and another woman playing a tsuridaiko or large hanging drum. Series: Furyu Yatsu-shi Genji.

Oban. Signed: Eishi ga. About 1790.

Notable for the free use of several yellows in the color scheme. The blue and violet softened by fading. Trimmed at the foot.

843. FOUR YOSHIWARA BEAUTIES

Oban. Signed: Eishi ga. Publisher, Eijudo. About 1793.

844. A WOMAN'S FIREFLY-CATCHING EXCURSION

Oban. Signed: Eishi zu. Publisher: Izumi ya. About 1793.



845. THE OIRAN UJIYAMA

As a modern representative of the poet Kisen Hōshi.
Same series as the preceding.

Superb impression. Perfect condition.

846. THE OIRAN SHIRATSU-YA

As a modern representative of the poet Sōjō Henjō. Series:
Furyu Ryaku Rokkasen.

Oban. Signed: Eishi zu. Publisher: Eijudo. About 1793.
Fine impression. Perfect condition.

847. UTAURA OF KADOTAMA-YA AND HER KAMURO

They are walking in the Naka no Chō near the great gate
of the Yoshiwara.

Oban. Part of a triptych. Signed: Eishi ga. Publisher:
Izumiya. About 1793.

848. OTOMO NO KURONUSHI

Seated figure of the famous ninth century poet. Poem
above.

Oban. Signed: Eishi zu. Publisher, Eijudo.

Fourth Evening

849. SHIRATSU-YA OF WAKANA-YA

Large head and bust portrait. Series: Ryaku Rokkasen.
Oban. Signed: Eishi zu. Publisher: Nishimura ya. About 1798.
Superb impression. Perfect condition.
(Illustrated)

EISHO

(Worked c. 1790-1799)

850. THE SEVEN FORTUNE GODS IN A BOAT

Hashira-e. Framed. Signed: Eisho ga. Published by Yamaguchi.
Much faded.

851. KASUGANO OF SASA-YA

Large head and bust portrait. She is shown coming from the bath, wearing a yukata (bath robe) and wiping her cheek with the sleeve. Series: Kachū Bijin Soroi. Mica ground.
Oban. Signed: Eisho ga. Publisher: Yamaguchi. About 1798.
Fine impression. Perfect condition.
(Illustrated)

852. SHIRATSU-YA OF WAKANA-YA

Large head and bust portrait. She is shown holding a gold fish in a glass bottle. Dark kirara-ye (mica composition) ground.
Oban. Signed: Shoeido Eisho ga. About 1798.
In very fine condition.
(Illustrated)

EISUI

(Worked c. 1790-1798)

853. HANANDO OF OGI-YA

Large head and bust portrait of the beauty. She holds a bottle of hair oil and bends over to read the hieroglyphs on the cloth tied about the stopper. Series: Bijin Gosekku.
Oban. Signed: Ichirakutei Eisui. Publisher: Maru-bun. About 1798.
(Illustrated)



849



851



852



853

EIKO

(Worked c. 1795-1799)



854. KOMURASAKI OF KADOTAMA-YA

Large head and bust portrait. Series: Kachu Bijin Kisoi.
Oban. Signed: Eiko ga. Publisher: Yamaguchi. About 1798.

KITAGAWA UTAMARO

(B. 1753, d. 1806)

855. GEISHA MUSICIANS IN A NIWAKA

One girl plays a tsuru daiko (hanging drum); another plays a samisen; and a third is standing beside her koto (harp). One of the series: Seiro Niwaka Jensei Asobi: "Well-known Niwaka plays by Green-house Girls."

Oban. Signed: Utamaro hitsu. Publisher: Yama-fuji.

856. SHINOHARA OF TSURU-YA

Another large-head portrait. Same series as the preceding. The girl is shown adjusting one of her large wooden hairpins. The printer omitted to charge the block fully so this pin is white while the others and the girl's comb are yellow. Gray ground.

Fine impression. In good condition.



857. HONSHO MONO: "GOOD NATURE"

Head and bust of a girl leaning over a table, writing Chinese characters in a copy-book. One of the series: Kyokun Oya no Mekagami. "Education through parent's eye-glasses."

Oban. Signed: Utamaro hitsu. Publisher: Tsuru-ya. About 1798.

**858. SAIZABURŌ DRESSING THE HAIR OF JOHACHI
WHILE OKOME LOOKS ON**

This print represents the characters in a well-known love story. Okome of the house called Shiroki-ya was in love with Obana Saizaburō the barber; and the tedai (servant) Johachi was deeply in love with her and jealous of Saizaburō. One of the series, Sen Kakyō Tsuki no Murasami. "A thousand mirrorings of clouds across the moonlit sky."

Oban. Signed: Utamaro hitsu About 1797.

859. YOSO-OI OF MATSUBA-YA

Seated with a kamuro (girl attendant) by her side, looking at a flower arrangement of bignonias in a hanging bamboo holder.

Oban. Signed: Utamaro hitsu.

Fine impression; in good condition; the color softened by fading.

Fourth Evening

860. BIJIN GO MEN-SO

A woman fortune-teller. Large head and bust.

Oban. Signed: Utamaro hitsu. Publisher: Tsuru-ya. About 1798.

861. SCENE FROM THE THIRD ACT OF CHUSHINGURA

Kanpei witnesses Okaru repel Bannai's attempt to embrace her.

Circular composition on an oban. Signed: Utamaro hitsu. About 1799.

862. SEGAWA OF OGI-YA STANDING

Her kamuro Oname and Menami and two older girls are seated in a group beside her. Yellow ground.

Oban. Signed: Utamaro hitsu. Publisher: Murata-ya. About 1799.

863. BOATING ON THE SUMIDA RIVER

Koban. Signed: Utamaro hitsu.

864. TEKKAI SENNIN

Comic representation of the Rishi Tekkai. His frog, seated upon his head, is sending its spirit heavenward where it is revealed as Ebisu the purveyor of food.

Narrow panel. In gray and black. Signed: Utamaro hitsu.

865. MUSASHI: CHOFU NO TAMAGAWA

"The Chofu Tama river, Province of Musashi." A woman pounding white cloth in a tall wooden tub, as a part of the washing process; another woman seated, smoking a pipe; and a porter bringing baskets of cloth to be washed. The river appears as a winding stream in the background.

Oban. Series: Fuyu Mu Tamagawa. Signed: Utamaro hitsu. About 1802.

866. KAYOI KOMACHI: "VISITING KOMACHI"

An Ukiyo-e analogue of the repeated visits to the famous ninth century poetess Ono no Komachi by a persistent suitor. Here a girl is sending away her lover who turns his back to receive his haori (coat) which she holds and is about to throw about his shoulders. One of the series: Futabagusa Nana Komachi.

*Oban. Signed: Utamaro hitsu. About 1803.
Fine impression. In excellent condition.*

867. A SCENE FROM THE SIXTH ACT OF CHUSHINGURA

Also its analogue in real life. A mother sending away her daughter who has been sold to the keeper of a Yoshiwara house: and in the smaller inserted picture, the proprietor of Ichimonji-ya of Gionmachi calling at the house of Yoichibei for his daughter Okaru.

Oban. Signed: Utamaro. About 1804.

868. A WOMAN PLAYING HANETSUKE

Battledore and shuttlecock. Another woman seated on a wooden bench, looks on. Part of a triptych.

Oban. Signed: Utamaro hitsu. About 1804.

Fine impression. The quality of the black in the kimono of the principal figure is noteworthy.

869. THE PERSIMMON GATHERERS

Right-hand sheet of a well-known triptych.

Oban. Signed: Utamaro hitsu. About 1804.

Not a very early impression: color rather strong. Good condition.

870. A WOMAN'S DAIMYŌ CORTÈGE HALTING

AT THE SEA SHORE

The subject is an Ukiyo-e pleasantry in which women are substituted for the noble and his suite. Middle sheet of a triptych. In Utamaro's latest manner.

Oban. Signed: Utamaro hitsu. Publisher: Wakasa-ya. Probably 1805.

871. A WRITING LESSON

A young woman seated before a writing desk, writing on a roll of paper. A girl on the other side of the table is showing her writing in a copy book to an older woman who stands behind the others. An inscription gives a summary of the development of calligraphy from ancient times when the first brushes used were made of splints of wood tied together with rice straw.

Oban. Signed: Utamaro hitsu. Publisher: Izumi-ya. About 1805.

Fine impression. Condition perfect save for a few moth holes.

Fourth Evening

872. YOUNG MAN LOOKING DOWN AT A GIRL

HOLDING A SPY-GLASS

One of an Ukiyo Hakkei series.

Hashira-e. Signed: Utamaro ga. About 1798.

873. BOATING PARTY UNDER A BRIDGE

A woman standing has caught a small fish with a rod and line; a man seated leans over the rail to wash a sake cup and his figure is reflected in the water.

Wide hashira-e. Signed: Utamaro hitsu.

Good impression. Trimmed slightly at the foot and somewhat toned.

874. PEONIES

A leaf from a paper manufacturer's sample book, issued about 1850.

Lateral format $6\frac{5}{8} \times 18\frac{5}{8}$ inches. Signed in gauffrage, Utamaro ga.

UTAMARO II

(Worked in Bunka period, 1804-1817)

875. A YOUNG WOMAN READING A BOOK

One of the series Jū-go Kirio Soroi. Competition of skill between fifteen children. A small picture of the village of Chikubashima adjoins the label upon which the series title is engraved.

Oban. Signed: Utamaro hitsu. Publisher: Eijudo. Seal date, 1807.

EISHOSAI SHIKO

(Worked c. 1785-1800)

JŌRURI MITATE HAKKEI

Eight views of famous eloping lovers. Complete set of eight prints.

Narrow yoko-e. Signed: Shiko ga. About 1798.

876. OSOME AND HISAMATSU

The woman's name is mentioned first.

877. KYOKAWA AND BUNSHICHI

Fourth Evening

878. UMEGAWA AND CHUBEI

879. OHATSU AND TOKUBEI

And the girl's mother searching for them.

880. OHANA AND HANSHICHI

881. OHAN AND CHOEMON

882. KOINA AND HAMBEI

883. OMME AND KUMANOSUKE



884. THE DOLL FESTIVAL

Two women engaged in preparations for the festival. One of them carries a bunch of blossoming cherry branches and a box containing a doll. Series, Azuma Fuzoku Gosekku Awase.

Oban. Signed: Shiko ga. Publisher, Matsuyasu. About 1798.

SEKKYO

(Worked early nineteenth century)

885. TWO CRANES UNDER A PINE TREE

Oban. Signed: Sekkyo ga.

SHIBA KOKAN

(B. 1747, d. 1818)

Noted for his prints with forged Harunobu signature, and for his copper plates in Western style.

886. EUROPEAN LANDSCAPE

A Villa by the Sea. Hand-colored copper-plate.

Yoko-e. Signed: Kokan Ryosei.

Not in perfect condition.

KATSUSHIKA HOKUSAI

(B. 1760, d. 1849)

SHŪNEN HYAKU MONOGATARI

One thousand ghost stories. Complete set of the five prints of this noted series.

Chuban. Signed: Zen Hokusai haki.

887. MALEVOLENCE

A snake crawling over a box of sweetmeats and around an ancestral spirit tablet, which, however, bears a comic inscription instead of the name of a deceased person. Before it in accordance with the usual custom is a bowl of water with a green leaf floating in it.

888. WARAI HANYA: LAUGHING HANYA

Ghost of a female demon holding the head a baby in her hand.

889. KOHADA KOHEIJI

Ghost of Kohada Koheiji pulling down a mosquito net bed canopy and peering through the opening.

890. OIWA SAN

A ghostly head on a hanging lantern inscribed "Namu Amida Butsu."

891. SARA YASHIKI

The ghost of a young woman rising from a well. This illustrates a tale of a maid whom a nobleman murdered because she broke several precious plates. He threw her body into a well, but nightly thereafter her ghost with a body formed of plates, came out to plague him.

SHOKOKU TAKI MEGURI

Travelling about the waterfall country. Six prints of the set of eight.

Oban. Signed: Zen Hokusai I-itsu. Publisher: Eijudo.

892. KIRIFURI NO TAKI

The Falling-mist Fall in the Kurokami Mountains.

Fine impression. Perfect condition.

893. ONO NO TAKI

The Ono Fall on the Kisokaidō.

Fine impression. It has been laid down and the paper is stiffened by the rice paste on the back.

894. KIYO TAKI

The Kiyo Fall or Pure Cascade by the Kwannon shrine at Saka no Shita.

Fine impression.

895. YOSHITSUNE UMA ARAI NO TAKE

The Yoshitsune horse-washing Fall at Yoshino.

Fine impression.

896. KISO AMIDA NO TAKI

The Amida Fall in Kiso province, so named from the round opening, said to resemble Amida's head, through which it flows.

Fourth Evening

897. MINO YORO NO TAKI

The Yoro Fall in Mino province.

Very fine impression.

SHIKA SHA-SHIN KYO

The Imagery of the Poets of China and Japan. Seven of the series of ten kakemono-e.

Signed: Zen Hokusai I-itsu hitsu. Publisher: Mori-ya Jihei.

898. SHONENKO

This is the Japanese pronunciation of a famous Chinese poem on the pleasure of travel. Hokusai shows Chinese travellers on horseback on a road by a lake where a man is fishing.

899. HARUMACHI NO TSURAKI

The poet and attendants crossing a bridge across a rapidly flowing river.

900. SEISHONAGON

Hokusai here illustrates Seishonagon's famous ode about Moshokun at the barrier gate which could not be opened until cockcrow, so one of his attendants climbed a tree and imitated a cock so successfully that the gate was opened for them to pass.

Fine impression in very good condition.

(Illustrated)

901. HAKURAKUTEN

Japanese rendering of the name of the Chinese poet Po Chü-i who is shown seeking the advice of a sage who spent his time in fishing.

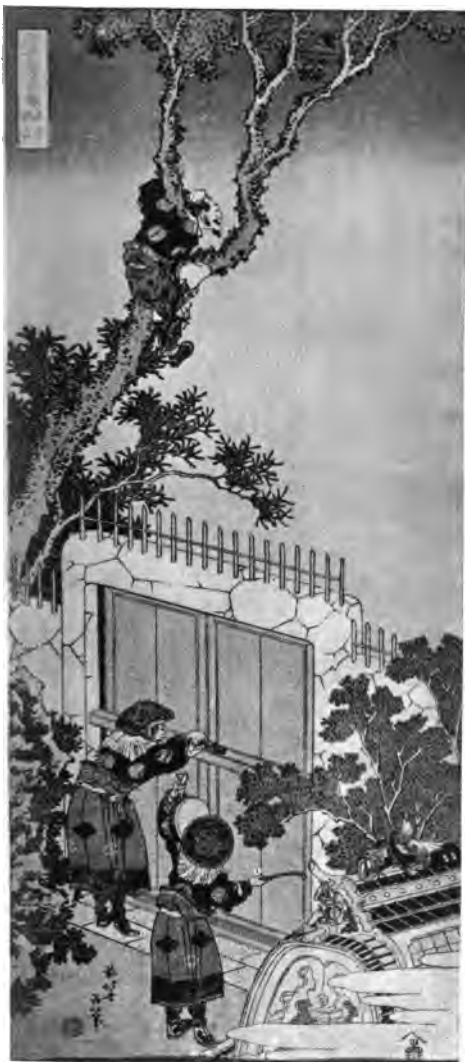
902. TOKIWA DAIJIN

The noble poet and two attendants upon the bank of a river; the crescent moon of the third day, overhead.

903. ABE NO NAKAMARO

The poet being starved to death in China after having been graciously received and feasted by the Emperor.

Fine impression. In fair condition.



900



904

Fourth Evening

904. TOKUSA KARI

Collecting tokusa, a kind of flowering rush. An old farmer is crossing a bridge carrying bundles suspended from the ends of a pole. Here the poet is perhaps Hokusai himself.

(Illustrated)

CHI-E NO UME

A thousand pictures of the sea. Nine prints of the ten comprising this extremely rare series.

Lateral chuban. Signed: Zen Hokusai itsu.



905. SŌSHŪ URAGA

Fishing from the rocks at Uraga in Soshu.

906. MACHIAMI

Fishing with nets in the rapids below the great fall.

907. GOTO, KUJIRA TSUKE

Towing a whale to the shore at Goto.

908. SHIMOSA NOBUTO

Gathering marine creatures on the sands at Nobuto at low tide.

909. KINUKAWA HACHIFUSE

Recovering iron from the bed of the river Kinu.

910. KŌSHŪ HIBURI

Night fishing with flares at Hiburi in Kōshū.

911. KAYABARI NAGARE

Fishing with rod and line in the stream at Kayabari.

912. SŌSHŪ TONEGAWA

Fisherman in a boat on the Tone river hauling in a net.



913. SŌSHŪ CHOSHI

Surf-fishing from boats off a point of land in Sōshū.
Superb impression. Immaculate condition.

HOKKEI

TOSHI GAFU ZU

Illustrations of Chinese Poems. Two prints of the series.

Koban. Printed in blues and salmon pink. Signed: Hokkei.

914. ON THE HEIGHTS

A man standing on a rocky crag and looking at a peak
rising above an intervening cloud-filled valley.



915. LANDSCAPE

A river flowing out from a lake surrounded by rugged hills.

916. THE TEMMANGU SHRINE

Seen from the river through morning fog.

Lateral chuban. Signed: Hokkei.

917. AUTUMN MAPLES ON THE TATSUTA RIVER

Double page print, 8 x 12 inches from a volume of poems. Signed: Hokkei.

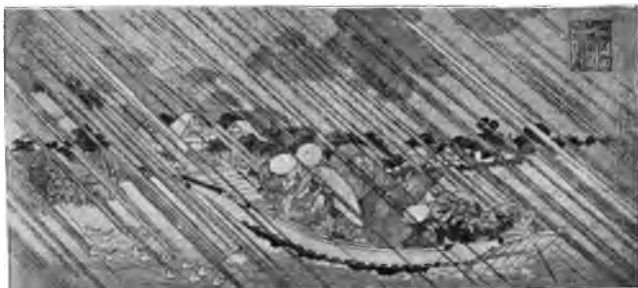
SHOKOKU MEISHO

“Famous sights in the home country.” Eight prints of the series of which thirteen are known.

Narrow yoko-e. Signed: Aigaoka Hokkei.

918. SHIMOTZUKE. NIKKO-SAN URAMI GA TAKI

“The waterfall one can see from behind, at Nikko, province of Shimotzuken.” Men on a log bridge peering at a great curving fall from the under side.



919. BUSHŪ. SUMIDA GAWA

A ferry boat crossing the river in a heavy downpour of rain.

This rare print is a characteristic example of the work of Hokkei at his best.

920. JŪSHŪ. MIKUNI-GOE FUDŌ TOGE

"The Fudō protector of the Mikuni pass." The ghostly form of Fudō (Japanese name of the Deva Vairocana) appears on the hillside above a small waterfall under which a man assists a woman to wash her hands.

921. SUNSHŪ. OMIYAGUCHI TOZAN

Pilgrims beginning the ascent of Fuji at Omiyaguchi. Long rays from the morning sun illuminate the slope.

922. IZU. MAISHI NO AMIDA

The stone-horse Amida, province of Izu. Man in a boat beside a great arched rock on the sea coast.

923. ECHIGO. OYASHIRAZU

Surf at Oyashirazu province of Echigo. The name of the place signifies "Parents, take warning," i. e. to keep children out of reach of the waves.

Fourth Evening

924. NAGATO. NUNOKARI JINJI

Shintō festival at Nunokari, province of Nagato. Two shicho, one carrying a flaming torch, dash along a narrow tongue of land momentarily exposed between the gigantic waves of a heavy surf.

925. SURUGA. SATTA TOGE

Satta pass in winter, clad in a mantle of snow. At the left travellers toil up the ascent: at the right the blue water of the bay and snowy hills beyond.

KATSHUSHIKA TAITO

(Worked c. 1810-1850)

These prints are often attributed to Hokusai but are now known to be by his pupil Kameya Saburo to whom Hokusai gave his Taito name.

926. MOUNTAIN LANDSCAPE

In white reserve on a dark blue field.

Half block vertical panel. Signed: Taito.

927. TEKKAI SENNIN

Narrow vertical panel. Signed: Katsushika Taito.

928. HOTEI

Seated on his great bag of precious things.

Narrow vertical panel. Signed: Katsushika Taito.

929. PINK CHERRY BLOSSOMS AND BULLFINCHES

Narrow vertical panel. Signed: Katsushika Taito.

930. A CARP IN RAPID STREAM; AND A POEM

Oban. Signed: Katsushika Taito.

KYUZAN GAKUTEI

(Worked in the first half of the nineteenth century)

931. TEMPOZAN SUEHIRO BASHI TSUKI YO NO ZU

View of Suehiro bridge, Tempozan, on a moonlight evening.

Yoko-e. Signed: Gogaku.

At a recent auction in Tokyo an impression of this print fetched two hundred yen.

932. ŌSAKA TEMPOZAN YUDACHI NO KEI

A junk laboring in a heavy storm off Tempozan in Ōsaka harbor.

Yoko-e. Signed: Gogaku.

HIROSHIGE

(B. 1797, d. 1858)

THE MARUSEI TŌKAIDŌ

Forty-two prints of the Tōkaidō set published by Marusei about 1843.

Yoko-e. Signed: Hiroshige ga.

933. KAWASAKI (No. 3)

Two ferry boats crossing the river and a loaded barge coming up the stream under sail.

934. KANAGAWA (No. 4)

A row of tea-houses between the highway and the shore of Edo bay.

935. HODOGAYA (No. 5)

Snow scene. Shin-kame bridge and houses at each end.

Fine impression.

936. TOTSUKA (No. 6)

The highway bordered by pine trees at the left; Fuji at the right.

937. HIRATSUKA (No. 8)

The Nawate highway across the fields; the village in the distance.

Fine impression.

938. HIRATSUKA (No. 8)

Another impression.

Fourth Evening

939. ODAWARA (No. 10)

Porters carrying travellers across the ford of the Sako river.

940. HAKONE (No. 11)

A traveller in a kago being carried over the pass by night.

941. MISHIMA (No. 12)

The village street; two inns on its further side; in the foreground, trees and the torii of a Shintō shrine.

Fine impression.

942. NUMAZU (No. 13)

The narrow Miho no Matsubara peninsula in the foreground: Fuji towering above a range of hills in the distance.

943. HARA (No. 14)

The great cone of Fuji seen against a deep blue sky, across the rice fields and two ranges of foot-hills.

Fine impression.

944. YOSHIWARA (No. 15)

A group of travellers at the right, one a woman on a horse. Fuji in the distance.

Fine impression. Margins trimmed off.

945. KAMBARA (No. 16)

Ferry boats on the Fujikawa; the white cone of Fuji lifting above the green hills along the river.

946. YUI (No. 17)

The inn on the beach at the foot of Satta peak.

Fine impression.

947. OKITSU (No. 18)

Junks sailing along the coast: Fuji in the distance.

948. EJIRI (No. 19)

Fuji seen across the bay which is dotted with the white sails of fishing boats.

949. FUCHU (No. 20)

Travellers arriving at and departing from the inn at night.
Very fine impression.

950. OKABE (No. 22)

The road up Utsu hill.

951. FUJIEDA (No. 23)

A gray sky and rain beginning to fall. Wayfarers on the road across the rice fields, with hastily improvised protection from the shower.

952. SHIMADA (No. 24)

The ford across the Oi river; Fuji in the distance.

953. KANAYA (No. 25)

View of Kanaya hill and the Oi river.

954. NISSAKA (No. 26)

The great pine, and the "Night-crying Stone" of Saya no Nakayama. The stone marks the place where, in ancient times, a woman was murdered, and it is reputed to give out sounds at night like the crying of a human being.

Fine impression.

955. HAMAMATSU (No. 30)

A storm approaching across the sea.

Fine impression of a much admired print.

956. MAIZAKA (No. 31)

Porters carrying bales of goods on board sail boats drawn up to the shore. Imaki point in the background.

957. MAIZAKA (No. 31)

Another impression.

958. ARAI (No. 32)

View across the bay: the white cone of Fuji showing above the horizon.

959. ARAI (No. 32)

Another impression.

Fourth Evening

960. FUTAGAWA (No. 34)

Travellers resting at the post station.

961. YOSHIDA (No. 35)

The Tennō sairi, 15th day of the 6th month. Villagers watching the festival procession as it debouches upon the beach.

962. GOYU (No. 36)

The old road by the river at Honnoga; Fuji san on the horizon.

963. AKASAKA (No. 37)

The inns and shops along the village street.

964. FUJIKAWA (No. 38)

A daimyo procession coming down the road between the hills.

965. OKAZAKI (No. 39)

The advance guard of a daimyo procession crossing the bridge over the Yakagi river.

966. CHIRYU (No. 40)

Porters bearing bales of merchandise along the highway on a festal day.

967. NARAMI (No. 41)

The village street with shops for the sale of dyed cotton cloth.

968. MIYA (No. 42)

The harbor. Boats at anchor at the right; the "Awakening from sleep" point at the left.

969. ISHIYAKUSHI (No. 45)

Travellers halting at the post station.

970. SHONO (No. 46)

A cold morning. Men warming themselves at a fire built on the highway.

971. KAMEYAMA (No. 47)

The road by the castle moat.

Good impression, but in poor condition.

972. SAKA-NO-SHITA (No. 49)

Morning scene on the highway. The man carrying a large red mask in a box on his back is returning from a pilgrimage to the Kompira shrine, island of Shikoku.

973. SAKA-NO-SHITA

Another impression.

974. TSUCHI-YAMA (No. 50)

Travellers on the road by the river.

975. MIZUKUCHI (No. 51)

A man leading a laden carabao up the road between green hills upon which cedars are growing.

Fine impression.

976. MIZUKUCHI (No. 51)

Another impression; condition not quite so good.

977. KUSATSU (No. 53)

The ferry to Yabase across Lake Biwa.

978. KYŌTO (No. 55)

View from the Sanjo bridge.

THREE SERIES OF SHOKOKU MU TAMA-GAWA

The Mu Tama-gawa, or six Tama rivers in as many provinces, have furnished favorite themes for many Japanese poets and painters. It is usual to typify each river by the representation of a well-known incident mentioned in a classic ode.

The half block panel set.

Size, 15 x 5 inches. Signed: Hiroshige ga. Published by Fujihiko.

979. MUSASHI. CHOFU NO TAMA-GAWA

A woman washing cloth in the river. The cloth has been placed on a rock near the shore and she stands upon it with bare feet.

Fourth Evening

980. MUTSU, NODA NO TAMA-GAWA

A court lady standing on the grassy river bank and holding a large green hat. A flock of chidori (sanderlings) flies by overhead.

981. SETTSU, KINUTA NO TAMA-GAWA

Two women seated on the river bank on a moonlight evening, fulling cloth by the kinuta process of beating it with large wooden pounders.

982. YAMASHIRO, IDE NO TAMA-GAWA

The poet Narihira on horseback, fording the river and admiring the yamabuki in bloom upon its banks.

983. YAMATO, NOJI NO TAMA-GAWA

Narihira standing on the bank thickly overgrown with hagi (bush clover) and looking at the reflection of the moon in the water.

984. KII, KOYA NO TAMA-GAWA

A noble youth holding a flower bucket and standing upon a bridge built across a deep chasm into which a waterfall plunges.

The Tsuta-ya set. Two prints of the six.

Yoko-e. Signed: Hiroshige ga. Published by Tsuta-ya Kichizō. About 1840.

985. YAMATO, NOJI NO TAMA-GAWA

Narihira looking at the moon reflected in the water; his servants seated behind him.

986. SETTSU, KINUTA NO TAMA-GAWA

Women fulling cloth by moonlight.

The Maru-kyu set.

Oban. Signed: Hiroshige ga. Published by Maru-kyu. Seal date 1857.

987. MUSASHI, CHOFU NO TAMAGAWA

On the banks of the river women are washing clothes and pounding them in a wooden tub. Willow trees are in the middle distance, and Fuji in the background.

988. MUTSU, NODA NO TAMAGAWA

A court lady with an old retainer seated by her, looking at sanderlings flying over the stream.

989. SETTSU, KINUTA NO TAMAGAWA

Women fulling cloth by moonlight. The landscape printed in soft tones of Chinese ink.

Fine impression.

990. YAMASHIRO, IDE NO TAMAGAWA

Narihira and his attendants halting to look at the yellow yamabuki blossoms. Beyond the river are grassy hillocks with cherry trees in bloom, and in the distance is the gray mass of a mountain.

Fine impression.

991. YAMATO, NOJI NO TAMAGAWA

Here there is a setting of soft yet rich greens and blues, bringing out effectively the poet and his attendants who gaze at the reflected moon in the water.

992. KII. KOYA NO TAMAGAWA

The river coming down over a hillside at the right and flowing through a broad valley where a stout priest dressed in red, with a green kesa, and attended by a servant, stands looking at the swift current.

EDO KOMEI KAITEI ZUKUSHI

“Famous Tea-houses of Edo.” Two prints of the series.

Yoko-e. Signed: Hiroshige ga. Published by Fuji-hiko.

993. TAMA-YA. KAMEIDO URA MON

The Tama tea-house at the Ura gate to the Temmangu shrine at Kameido.

Fourth Evening

994. SUSAKI. MUSASHI-YA

The Musashi tea-house at Susaki. View at sunrise on a morning in winter.

GO-JŪ-SAN TSUGI MEISHO ZU KAI

Fifty-three post-stations, famous places picture collection. Thirteen prints of the series known as the "Upright Tōkaidō set."

Oban. Signed: Hiroshige ga. Published by Tsuta-ya Kichizo 1855.

995. NIHON BASHI. SHINONOME NO KEI

Early morning view of Nippon bridge.

996. HODOGAYA. SAKAKI NO TATEBA KAMAKURA

YAMA DŌ NOZOMU

Distant view of the Kamakura mountains from the Sakaki rest house at Hodogaya.

997. HIRATSUKA. BANYUGAWA FUNA WATASHI

Ferry boats crossing the Banyu river at Hiratsuka.

998. HIRATSUKA

Another impression in darker colors. Later edition.

999. NUMAZU. ASHIGARA-YAMA FUJI HIRU HARE

Ashigara-yama and Fuji seen from Numazu on a clear noon-day after a snowfall.

1000. YOSHIWARA. FUJI NO NUMA NARUSHIMA GA HARA

Fuji swamp and Narushima field at Yoshiwara; Fuji-san in the distance.

1001. OKABE. KATAZU NO YAMA TSUTA NO HOSOMICHI

Mount Katazu and the Ivy path at Okabe.

1002. NISSAKA. SAYO NO NAKAYAMA MUGEN-ZAN EMBO

Distant view of Mount Mugen from Sayo no Nakayama Nissaka.

1003. HAMAMATSU. MEISHO ZAZANZA NO MATSU

The Zazanza Pine-tree, famous sight at Hamamatsu.

1004. FIJIKAWA. SANCHŪ NO SATO KYUMEI

Snow scene. The mountain village of Fujikawa formerly called Kyumei.

1005. FUJIKAWA

Another impression, with a dark sky and shadow at the foot.

Later edition.

1006. MAIZAKA, IMAKIRI KAIJO FUNA WATASHI

The Ferry to Imakiri from Maizaka.

1007. SHINAGAWA, GOTENYAMA YORI EKI CHŪ O NOZOMO

Looking down upon Shinagawa from Gotenyama.

OMI HAKKEI

Two prints of the "upright set."

Oban. Signed: Hiroshige ga. Published by Eikichi. Dated Snake Year, 1857.

1008. HIRA NO BOSETSU

Evening snow on Mount Hira, seen from across Lake Biwa.

1009. KARASAKI YAU

Night rain at Karasaki.

ROKU-JŪ-YO SHU MEISHO ZU KAI

"Famous Sights in the Sixty-odd Provinces." Ten prints of the set of sixty-nine.

Yoko-e. Signed: Hiroshige ga. Published by Koshimura Heisuke.

1010. MUSASHI. SUMIDA-GAWA YUKI NO ASA

Snowy morning on the Sumida river, province of Musashi.
Dated 1853.

Unusually good impression. Soft color.

1011. WAKASA. RYOSEN KARE AMI

Seining flounders off the coast of Wakasa.
Dated 1853.

Fourth Evening

1012. TOSA. KAIJŌ, KATSUO TSURE

Mackerel fishing in the sea off the Tosa coast.

Dated 1855.

Exceptionally fine impression.

1013. IZUMO. ŌYASHIRO HOTO-HOTO NO ZU

View of the Hoto-hoto ceremony at Ōyashiro in Izumo.

Dated 1853.

1014. KAZUSA. YASASHI GA URA TSUMYO KU-JŪ-KI RI

Yasashi beach, called the Ninety-nine Ri beach, province of Kazusa.

Dated 1853.

Fine impression, but has been trimmed down, especially on the left side, where the signature of the engraver Take remains but not that of Hiroshige.

1015. NAGATO. SHIMONOSEKI

The harbor of Shimonoseki.

Dated 1856.

1016. HIGO. GOKANOSHO

The natural bridge at Gokanosho in Higo.

Dated 1856 on the margin which has been trimmed off.

1017. HARIMA. MAIKO NO HAMA

Maiko beach in Harima.

Dated 1853.

Some white lines due to defective register have been touched out with water color.

1018. KAI. SARUHASHI

The Monkey Bridge in the province of Kai. This is not the rare Saruhashi print but is another treatment of the same subject.

Dated 1853.



1019. YAMASHIRO TATSUTA YAMA; TATSUTA-GAWA

Tatsuta mountain and the Tatsuta river, famous for its maple trees, province of Yamashiro.

Engraved by Take. Dated 1853.

Exceptionally fine impression. In perfect condition.

1020. KŌZUKE. MAKINA YAMA SETCHU

Mount Makina in falling snow.

Dated 1853.

FUJI SAN-JŪ-ROK-KEI

Thirty-six views of Fuji. Three prints of this series.

Oban. Signed: Hiroshige ga. Published by Tsuta-ya Kichizō. Dated fourth month Horse Year (1858, four months before Hiroshige's death), but published in 1859.

1021. TOTO. SUKIYAGASHI

Fuji seen from Suki-yagashi in Edo.

Good impression. The red of the signature label has been toned down by the application of chemicals.

Fourth Evening

1022. KAI. MISAKA GOE

View from the Misaka Pass in Kai.

1023. KAI. OTSUKI NO HARA

View from a meadow at Otsuki in Kai.

FUJI SAN-JŪ-ROK-KEI

Thirty-six Views of Fuji. Sixteen prints of the half-block set published by Sano-ki in 1852.

Fine impressions are very rare.

1024. THE MOUNTAIN SEEN FROM NIHON BASHI EDO

1025. Ō EDO SHICHU TANABATA MATSURI

Fuji seen from "great Edo" when the city is decorated for the Tanabata festival.

1026. TOTO SUMIDA ZUTSUMI

View from the Sumida embankment when cherry trees are in bloom.

Fine impression. Perfect condition.

1027. TOTO KINOSHITAGAWA TAMBO

Fuji seen from a rice field at Kinoshitagawa.

Fine impression.

1028. VIEW OF FUJI

From the Tama river in Musashi.

1029. MUSASHI HONMOKU KAIJŌ

View from the sea at Honmoku.

Fine impression.

1030. TŌKAIDŌ ŌISO NAWATE

Fuji seen from the entrance to Ōiso on the Tōkaidō.

Fine impression.

1031. KAZUSA. TENJINYAMA KAIGAN

View from the beach at Tenjinyama in Kazusa.

1032. KAZUSA KISARAZU KAIJŌ

Fuji seen from the sea off Kisarazu in Kazusa.

1033. KAI KATSURAYAMA URA FUJI

View of Mount Katsura, province of Kai, Fuji in the distance.

Fine impression.

1034. KAI OTSUKI NO HARA

View of Fuji from a field at Otsuki in Kai.

1035. KAI KENMOKU TOGE

Fuji seen from the Kenmoku pass in Kai.

1036. SAGAMI SHICHI-RI GA HAMA FU-HA

Fuji seen through heavy surf at Seven-ri beach.

Fine impression.

1037. SURUGA FUJIKAWA

View of Fuji from the Fuji river in the province of Suruga.

Fine impression.

1038. SURUGA SATTA TOGE

View of Fuji from the Satta pass in Suruga.

Fine impression.

1039. TSURUGA FUJI-NUMA

The mountain seen from the Fuji swamp in the province of Suruga.

Exceptionally fine impression.

Five prints of the fish sereis.

Yoko-e. Signed: Hiroshige ga. Publisher, Eijudō.

1040. HIRAME AND MEBARI

Plaice and mebari?

Fourth Evening

1041. KURUMA-EBI AND AJI

Crayfish and horse mackerel.

1042. KANI AND SABA

Crab and mackerel.

1043. KATSUO

Bonito.

1044. AYU

Trout.

KACHŌ. FLOWERS AND BIRDS

The kachō prints designed by Hiroshige are distinguished by fine poetic feeling and wonderful draughtsmanship. Among them are many masterpieces. Early impressions are much finer than later ones but they are extremely rare.

Half-block vertical panels.

Size, about 14½ x 5 inches.

1045. WHITE HERON AND RUSHES

A remarkable design.

Not first edition. Somewhat toned.

1046. BAMBOO AND SPARROW

Fine impression. Several large holes neatly repaired so as not to be very noticeable.

1047. GUELDER ROSE AND KINGFISHER

Late impression. In good condition.

1048. FALCON, SWALLOW, AND NARCISSUS

A falcon on a perch and a swallow flying overhead; narcissus in low corner.

Fine impression. Perfect condition.

1049. ASTERS AND CRANE

Fine impression. Some moth holes have been neatly patched.

1050. ROSE AND YELLOW BIRD

Not an early impression, but in very good condition.

1051. A CRANE WADING IN A STREAM

Bush Clover in bloom on the Bank.

Good, though not a very early impression. In fine condition.



1052



1058

1052. WISTARIA AND SPARROW

Pale blue ground.

Fine early impression.

1053. WISTARIA AND CANARY

Very fine impression. Slightly toned.

1054. RED HIBISCUS (FUYO) AND PHEASANT

Late impression; good condition.

1055. PASSION VINE AND KINGFISHER

Good impression. Perfect condition.

1056. POPPIES AND QUAIL

A well-known and much admired print.

Good impression. Slightly faded and toned.

1057. WILD RICE AND DUCKS

Late impression; good condition.



1058



1063

1058. MAGNOLIA AND HORNBILL

Very fine early impression, in good though not quite immaculate condition.

1059. NEDESHIKO PINKS AND FUJIBAKAMA

Very rare.

Not a very early impression. Good condition.

1060. CHRYSANTHEMUMS AND MEJIRO

Late impression. Good condition.

1061. MANDARIN DUCKS AND SNOW-LADEN LEAVES

Late impression. A hole has been neatly patched.

1062. MANDARIN DUCKS AND

SMALL RED CHRYSANTHEMUMS

Dated Ox Year, 1853. Late impression.

1063. MANDARIN DRAKE ON A SNOWY BANK

Fine impression. Perfect condition. Rare.

1064. TERN, GRASSES, AND FALLING CHERRY PETALS

Late impression. Trimmed at the left. At the right is a part of another design printed on the same sheet.

1065. HYDRANGEA AND SWALLOW

Late impression. Good condition.

1066. YAMABUKI AND SPARROW

Late impression. Good condition.

1067. PEAR BLOSSOMS AND TITMOUSE

Late impression. Good condition.

1068. CHERRY BLOSSOMS AND BULLFINCH

Late impression. Defective spot in the paper; otherwise good condition.

1069. A PHEASANT

On a projecting cliff beside a waterfall.

Late impression. Good condition.

1070. IVY AND WHITE-HEADED BIRD

A notable and much admired design.

Rather late impression. In fair condition. Several holes neatly patched.

1071. A FALCON AND IVY-CLAD PINE BRANCH

Fine impression. In good condition.

1072. BOTAN (TREE-PEONY) AND PEACOCK

Late impression. Good condition.

1073. TSUBAKI (CAMELLIA) AND FINCH

Late impression. Good condition.

1074. KOBAI (RED-FLOWERED PLUM) AND NIGHTINGALE

Late impression, the bird printed in green.

1075. HIBISCUS AND GOLDEN PHEASANT

Dated 1853.

Late impression.

Fourth Evening

1076. PAROQUET ON A PINE BOUGH

Late impression. Good condition.

NARROW PANELS

Size, 13½ x 3 inches.

1077. NARCISSUS AND SPARROWS

Late impression. Good condition.

1078. CUCKOO, MOON AND FALLING CHERRY PETALS

Late impression. Good condition.

1079. PEACH BLOSSOMS AND YELLOW BIRD

Late impression. Good condition.

1080. SNOW-LADEN CAMELLIA, AND BIRD

Good impression.

1081. NARIHIRA AZUMA KUDARI

“The Eastern Journey of the poet Narihira.” The famous Fujiwara noble is supposed to be “the man” whose doings are recounted in the classic romance “Ise Monogatari.” Hiroshige depicts him mounted on a white horse and attended by a white-robed servant and a youth bearing his sword. Fuji-san which the poet saw and admired on his eastern journey, fills the background.

Kakemono-e. Framed. Signed: Hiroshige ga. Publisher: Sano-ki. About 1842.

Good impression. Toned.

1082. A FALCON ON SNOW-LADEN PINE TREE

Kakemono-e. Framed. Signed: Hiroshige hitsu. Seal: Ichiryu-sai. Publisher: Sano-ki.

Fine impression. In good condition.

1083. A PEACOCK ON A CLIFF

WHERE PEONIES ARE IN BLOOM

Kakemono-e. Framed. Signed: Hiroshige hitsu. Exceptionally fine impression. Perfect condition.

(Illustrated)



No. 1083—A PEACOCK ON A CLIFF

Fourth Evening

**1084. THREE OIRAN IN THE VERANDA OF A HOUSE
IN SHINAGAWA OVERLOOKING EDO BAY**

*Oban triptych. Signed: Hiroshige hitsu.
Published by Daikoku-ya. About 1835.*

1085. RYOGOKU BASHI YURYO ZEN GU

Bird's Eye View of Evening Cooling at Ryogoku Bridge.
*Oban triptych. Signed: Ichiryusai Hiroshige hitsu.
Published by Tsutaya Kichizo.*

1086. A PICNIC AT GOTENYAMA

*Oban triptych. Signed: Hiroshige ga. Published by Fuji-kei.
About 1842.
Somewhat toned, and has a few moth holes.*

1087. OMI HAKKEI JEN ZU

Complete View of the Eight Scenes of Omi. Represents
Murasaki Shikibu on the veranda of Ishiyama temple look-
ing out over Lake Biwa and viewing the famous scenes.
*Triptych. Framed. Signed: Hiroshige hitsu. Seal: Ryusai.
In fine condition. Very rare.*

1088. SŌSHŪ: ENOSHIMA BENZAITEN

KAICHO MODE HONGU

Opening of the season for worship at the Benten shrine on
the island of Enoshima.
*Triptych. Framed. Signed: Hiroshige ga. Publisher: Iwa-
toya. About 1843.
In fair condition. One sheet slightly soiled.*

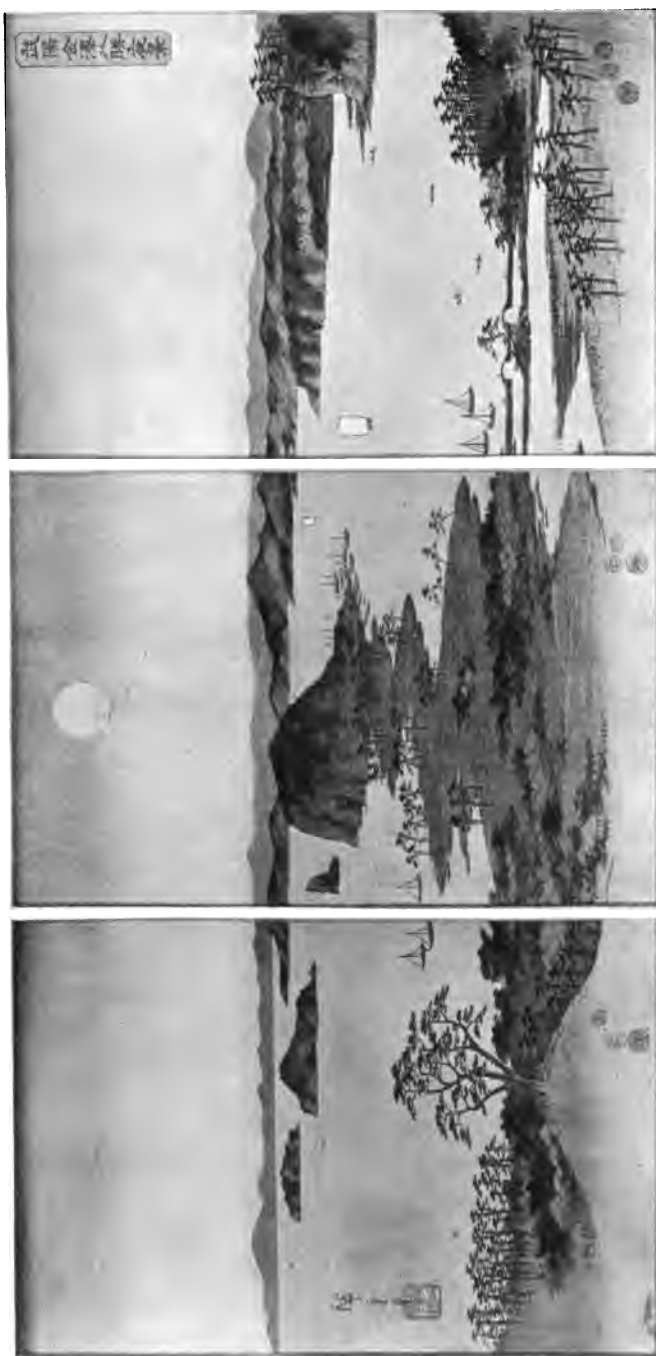
1089. SŌSHŪ: ENOSHIMA BENZAITEN KAICHO

SANKEI GUNJU NO ZU

Crowd at the opening of the season at the Benzaiten
shrine, Enoshima.
*Oban triptych. Signed: Ichiryusai Hiroshige ga. Engraver:
Take. About 1843.
In fair condition.*

1090. THE KISO GORGE IN SNOW

*Kakemono-e. Signed: Hiroshige hitsu. Published by Sano-ki.
Good impression, but not very early. In fair condition. Framed.*



No. 1091—FAMOUS SCENES IN KANAZAWA: NIGHT VIEW

Fourth Evening

1091. BUYO KANAZAWA HASSHO YAKEI

Night View of the eight famous scenes in Kanazawa.

Oban triptych. Framed. Signed: Hiroshige hitsu. Seal: Ichiryusai. Publisher: Tsutaya Kichizo. Dated seventh month Snake Year, 1845.

Exceptionally fine, early impression. Perfect condition.

(Illustrated)

1092. KISOJI NO SAN-CHU

Mountains and streams on the Kiso highway.

Hiroshige's most important snow scene.

Oban triptych. Framed. Signed: Hiroshige hitsu. Publisher: Tsutaya Kichizo. Dated eighth month Snake Year, 1845.

Fine impression.

1093. AWA NARUTO FUKUI

Distant view of the Naruto whirlpool, province of Awa.

Oban triptych. Framed. Signed: Hiroshige hitsu. Publisher: Tsutaya Kichizo. Dated fourth month Snake Year, 1845.

In fair condition.

UTAGAWA TEISHO

(Worked middle of nineteenth century)

1094. NANIWA TEMPOZAN FUKUI

Panoramic view of Tempo hill Osaka, overlooking the harbor. Many visitors viewing the blossoming cherry trees.

Oban, four-sheet composition. Signed: Utagawa Teisho, pupil of Gototei Kunisada. Publisher: Tenki. About 1830.

In fair condition. Framed.

UTAGAWA KUNIYOSHI

(B. 1797, d. 1861)

HYAKUNIN ISSHU NO UCHI

The Hundred Poems Illustrated. Six prints of the series of one hundred.

Oban. Signed: Ichiyusai Kuniyoshi ga. Publisher: Ebine. About 1840.

1095. A BUDDHIST PRIEST AND A WOMAN

They stand under yellow umbrellas in a shower. Illustration of the poem by Jakuren Hōshi.

The passing shower onward sweeps—
Not yet upon the yew-leaves dried
Its scattered drops,—and lo! there creeps
The rising mist up yon hill-side
Of autumn e'en,
At twilight's chilly hour seen.

1096. ABE NO NAKAMARO VIEWING THE MOON

Sent to China to discover the secrets of the calendar, he was feasted by the Emperor and then surrounded by guards and left to starve. Musing upon his fate and upon his home in the province of Kasuga that he was doomed never again to see, he wrote this poem in blood upon his sleeve:

I search high heaven
And now above Mikasa
In the land of Kasuga
I know the moon is shining
Yon moon I now see rising,
(In a far-off land now rising).

1097. WARDERS OF THE IMPERIAL PALACE

AT THEIR NIGHT VIGIL

Illustration of the tanka by Yoshinobu no Ason. For an English version see under Lot 133.

Fourth Evening

1098. ODE BY SANJI TAKAMURA

The poet sailing away to exile at Yasoshima. For an English version of the ode see under Lot 120.

1099. ODE BY GON-CHŪ-NAGON TADAYORI

A fisherman setting his nets.

By the dim light of early dawn
I stray'd by Uji's wave,
From whence the rifting mist upborne
Me scattered glimpses gave
Of Zeze's stakes there set
Whereon the fisher spreads his net.

1100. TWO TRAVELLERS AT NIGHT

Looking at a tiny waterfall on a hillside. A part of a print of the One Hundred Poems series, title, poem, and signature trimmed off.

FIFTH AND LAST EVENING SESSION

FRIDAY, MAY 10, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

HARUNOBU

(B. about 1730, d. 1770)

FURYU SHIKI KASEN

Social Customs of the Four Seasons. Three prints of this series of thirteen, one for each month of 1770, the year of Harunobu's death.

1101. YAYOI: THE THIRD MONTH

Two girls on a walk outside an enclosure where bamboos are growing. One is standing, the other seated, picking spring flowers.

Chuban. Signed: Harunobu ga. 1770.

1102. SAMEDARE: THE FIFTH MONTH

Street scene on a showery day. A woman on her way to a public bath house, attended by a maid holding an umbrella over her, greets a young girl just opening an umbrella, whom she is passing.

Chuban. Signed: Suzuki Harunobu ga. 1770.

Fine impression. In very nice condition.

Fifth and Last Evening

1103. KIKUZUKI: THE NINTH MONTH

A young man and two girls at Kasamori shrine, liberating caged birds and watching them fly away.

Chuban. Signed: Harunobu ga. 1770.

Fine impression. In good condition.

THE MARRIAGE CEREMONIES

Complete set of seven lateral chuban prints. Remarkably fine impressions in beautiful condition.

Each signed: Harunobu ga. About 1767.

1104. MIAI

The First Meeting. Scene at a tea-house, the prospective bridegroom seated beside the nakodo (go-between), watching the arrival of the bride-to-be, escorted by her parents.

1105. YUINO

The exchange of presents after the espousal. The bride's father receiving the gifts by the bridegroom.

1106. YOMEI IRI

The going-away of the bride. She is carried in a kago to the house of the groom attended by her family and friends. Street scene at night.

1107. KONREI

The marriage ceremony.

1108. IRANAOSHI

Unrobing the bride. Women removing her outer garments and hanging them on a clothes rack.

1109. TOKO SAKAZUKI

The bed-time sake-cup. Husband and wife drinking sake before retiring for the night.

1110. FOOTBALL PLAYER

Hashira-e. Signed: Harunobu ga. About 1769.

Fine impression. In very good condition.

(Illustrated)



Fifth and Last Evening

1111. MASSAGE AFTER THE BATH

A young woman in a gray blue yukata seated on the engawa of a house having her back massaged by a maid.

Late edition, signed Harunobu ga, in white reserve on the engawa at the right. This signature does not appear in the earlier editions, but a careful comparison with an impression from the first edition shows that both prints are from the same block. The coloring, however, is different throughout. About 1766.

1112. UIZAN

The first birth. The young mother propped up on a pile of futon and being given something to drink; while the midwife bathes the infant in a tub, the mother-in-law looks on, and two maids wait ready to give help when needed.

1113. TWO GIRLS FORDING THE IDE NO TAMAGAWA

Series: Mu Tamagawa.

*Hashira-e. Signed: Harunobu ga. About 1769.
Late impression. Good condition.*

1114. AN OIRAN

*Hashira-e. Signed: Suzuki Harunobu ga.
Faded, and cut down at both head and foot.*

1115. AN ANIMATED PICTURE

A painted Daruma in a kakemono coming to life and eagerly looking down at a girl seated reading a love letter.

Hashira-e. Signed: Suzuki Harunobu ga. About 1769.

BUNCHŌ

(Worked c. 1768-1775)

1116. SCENE FROM A DRAMA

The third Ōtani Hiroji standing holding a peony in his mouth; Nakamura Matsue as a woman seated, holding a ladle of sake.

*Hosoe. Signed: Ippitsusai Bunchō ga. About 1770.
The red seals are those of the late Tadamasa Hayashi of Paris,
and of Wakai, an old-time Tokyo dealer and collector.
Superb impression. In perfect condition.*

1117. A WAITRESS OF THE MINATO-YA TEA-HOUSE

*Hosoe. Signed: Ippitsusai Bunchō ga. About 1770.
Late impression. In good condition.*

1118. A WAITRESS OF THE SAKAI-YA TEA-HOUSE

Hosoe. Signed: Ippitsusai Bunchō ga. About 1770.

1119. THE SECOND ICHIKAWA YAOZŌ

as a samurai standing on a bank of a river, looking down
in amazement at a gigantic frog.

*Hosoe. Signed: Ippitsusai Bunchō ga.
Fine impression. In perfect condition.*

1120. ICHIKAWA BENZŌ

dancing the Harugoma (horse-head) Odori in a shosa
act. In 1770 Benzō became the second Ichikawa Monno-
suke.

*Hosoe. Signed: Ippitsusai Bunchō ga. 1769.
Fine impression. Perfect condition.*

1121. MIMASUYA SUKEJŪRŌ

as a samurai carrying a kakemono on a small stand.

Hosoe. Signed: Ippitsusai Bunchō ga. About 1769.

1122. THE THIRD ŌTANI HIROJI

as a noodle peddler, standing by a small pine tree at night.
He has set down his case of noodles to pick up a small child.

*Hosoe. Signed: Ippitsusai Bunchō ga. About 1770.
Fine impression. In good condition.*

1123. ONOE KIKUGORŌ

as a man standing with folded arms by a hibachi upon
which he is burning papers.

*Hosoe. Signed: Ippitsusai Bunchō ga.
Fine impression. In good condition.*

1124. ONOE MATSUSUKE

as a man in fantastic raiment standing in front of a
house in the Yoshiwara at night.

Hosoe. Signed: Ippitsusai Bunchō ga.

Fifth and Last Evening

1125. THE FOURTH IWAI HANSHIRŌ AS OKARU

Scene from the seventh act of Chushingura.

Hosoe. Signed: Ippitsusai Bunchō ga. About 1771.

Superb impression. In fine condition.

(Illustrated)

TORII KIYONAGA

(B. 1752, d. 1813)

1125A. TWO TALL WOMEN

Hashira-e. Signed: Kiyonaga ga.

Somewhat soiled. Framed.

HIROSHIGE

(B. 1797, d. 1858)

1126. SAGAMI. ŌYAMA ROBEN NO TAKI

The Roben Fall (named after the founder of Todaiji temple) at Ōyama province of Sagami. One of the Kwanto Meisho series, "Famous Sights in the Kwanto," or eight provinces lying east of the Hakone pass.

Yoko-e. Signed: Hiroshige ga.

1127. YUMI HARI TSUKI

"The bow-shaped moon" seen through a rocky gorge spanned by a rustic bridge. One of the Tsuki Ni-jū Kei no Uchi series, or Twenty-eight Moon Views, of which only two are known to have been published.

Wide panel. Signed: Hiroshige hitsu. Seal: Ichi-ryu-sai. Published by Jakurindo. About 1835.

Superb impression of the first issue. At a recent sale in Tokyo an impression of this print fetched 800 yen, the equivalent of \$400.

(Illustrated)

1128. SHISHI AND CUB

The mother lion crouches on a projecting ledge of a precipice and watches the cub climb up from below. This illustrates the legend that young lions were not thought fit to survive until they had been put to the test of being thrown from a precipice and had climbed back up its face to the crest.

Wide panel. Signed: Hiroshige hitsu.

Superb impression, in fine condition. Rare.

(Illustrated)



1125



1128



1127

Fifth and Last Evening

1128A. KASUMI GA SEKI JENZU

Complete view of the Kasumi Pass, Edo.

Oban triptych. Signed: Hiroshige ga.

Very rare. Framed.

KACHŌ

Wide vertical panels. Size, about fifteen by six and three-quarter inches.

1129. HYDRANGEA AND KINGFISHER

Fine early impression. In good condition.

1130. TREE-PEONY AND PEACOCK

Fine impression. Good condition.

1131. PAROQUET ON A PINE BOUGH

Late but excellent impression. Good condition.



**1132. A CRANE STANDING ON A ROCK AGAINST
WHICH SURF IS BREAKING**

Superb early impression in the finest condition possible.

1133. CAMELLIA AND SPARROWS IN FALLING SNOW

First edition, published by Fuji-hiko.

Fine early impression. Trimmed about an inch on each side.

1134. FALCON, PINE AND SUN

Late impression. Fair condition.

1135. ONAKA-DORI AND UME

A long-tailed bird perched on a plum branch preening its feathers.

Second edition, published by Sano-ki. Differs in color from the first edition which was published by Fuji-hiko. In good condition.

1136. PEACH BLOSSOMS AND SWALLOWS

Very late impression. In poor condition.

1137. SIBERIAN IRIS AND WHITE HERON

Late impression in unusual coloring.

1138. DUCKS AND SNOW-LADEN GRASSES

A well-known and much-admired print.

Published by Eijudo. Has the Baka or "Fool" seal.

Fine impression. In fair condition.

Three-on-a-block vertical prints.

Size, about 10 x 5 inches.

**1139. PASSION FLOWERS AND USO; KIKYO AND
KINGFISHER; AUTUMN MAPLE AND HORNBILL**

Three subjects on one sheet as printed, forming an un-severed triptych.

Rather late impression. In fair condition.

1140. PASSION FLOWERS AND USO

Fine early impression of the right-hand subject of the preceding lot. Good condition.

1141. KIKYO AND KINGFISHER

Late and poor impression of the middle subject of lot No. 1139.

1142. CHERRY BLOSSOMS AND YELLOW BIRD

Late impression. Fair condition.

Fifth and Last Evening

1143. ROSE AND SPARROW

Fine impression. Good condition.

1144. CAMELLIA AND BLUE-HEADED BIRD

Late impression. Good condition.

1145. BAMBOO AND SPARROW

Koban. Signed: Hiroshige ga.

Late impression. Good condition.

1146. CAMELLIA AND BIRD

Printed in two tones of blue.

Early impression. Good condition.

1147. BAMBOO AND SPARROW

Small print, $7\frac{1}{4} \times 4\frac{3}{4}$ inches; pink ground.

Signed: Hiroshige hitsu.

Very fine impression. Perfect condition.

1148. PEONIES AND SWALLOWS

Chuban. Signed: Hiroshige hitsu.

Published by Marusei.

Fine impression. Condition good, but not quite immaculate.

YOSHIKAZU

(Worked middle nineteenth century)

1149. BAMBOO AND SPARROWS

Half-block vertical panel. Signed: Issen Yoshikazu ga. Publisher: Arita-ya.

CHINESE PAINTINGS

ARTIST UNKNOWN

1150. "THE EMPEROR GENTOKU ON HORSEBACK"

Not signed.

In colors on paper, mounted as a kakemono.

LUI SUNG-NIEN

1151. RUGGED MOUNTAIN SCENERY WITH FIGURES

*One of a set of four. Signed: Lui Sung-nien. Ming dynasty.
In colors on paper, mounted as a kakemono.*

LUI SUNG-NIEN

1152. MOUNTAIN SCENERY

Another of the same set.

LUI SUNG-NIEN

1153. MOUNTAIN SCENERY

Third picture of the set.

LUI SUNG-NIEN

1154. MOUNTAIN SCENERY

Fourth picture of the set.

JAPANESE PAINTINGS

ARTIST UNKNOWN

1155. MONJU BOSATSU SEATED ON A LION

In ink and colors on silk. Mounted as a kakemono.

ARTIST UNKNOWN

1156. PORTRAIT OF A BUDDHIST PRIEST

In colors and gold on paper. Mounted as a kakemono.

ARTIST UNKNOWN

1157. JIZO BOSATSU SEATED IN A LOTUS

Surrounded by four Buddhas, Kwannon, and nine other
Bodhisattva, among them (in the foreground) Fudō and
Kongō. Probably nineteenth century.

In colors and gold on silk. Mounted as a kakemono.

Fifth and Last Evening

ARTIST UNKNOWN

1158. MANDALA

Pictorial cycle of Buddhist deities. Probably nineteenth century.

In colors and gold on paper. Mounted as a kakemono.

ARTIST UNKNOWN

1159. BODHISATTVA, PRIESTS, JAPANESE NOBLES, A MONKEY DRESSED AS A NOBLE, AND LOTUS BLOSSOMS IN VASES ON A STAND

All placed in a room in a palace; the engawa in the foreground, with two shishi standing guard upon it.

In colors and gold upon silk. Mounted as a kakemono.

ARTIST UNKNOWN

1160. PEACOCK AND PEONIES

Signed with seals only. Attributed to Sanada Jisei Ikke.

In colors and gold on paper. Mounted as a kakemono.

ARTIST UNKNOWN

1161. CRANE AND PINE BRANCH

Kano school.

In colors on paper; gold ground. One panel of a screen. Now mounted as a kakemono.

KANO TSUNENOBU

1162. DOVE ON A BRANCH OF A PEACH TREE

From a Chinese painting.

Signed: Tsunenobu koreo utsusu (copied).

In colors on silk. Framed.

KANO TANGEN

1163. CHINESE BOYS AT PLAY

Signed: Kano Tangen fude. Nineteenth century.

In colors on paper; gold ground. Mounted as a small six-fold screen.

ARTIST UNKNOWN

KANO SCHOOL

1164. CHINESE SAGE FEEDING A CRANE

Fan mount.

In colors on paper, gold ground. Mounted on a kiri wood panel with chrysanthemum decorations in gesso.

NOBUYOSHI

1165. TEN-CHI-ZEN

Three figures symbolizing the sky (ten), the earth (chi), and human beings (zen).

Signed: Fujiwara Sei Nobuyoshi Ryukyo Zu.
In colors on silk. Mounted as a kakemono.

ARTIST UNKNOWN

1166. WHITE HIBISCUS

Attributed to Ogata Korin. Seal only; no signature.

In ink and a little color on paper; gold ground. Mounted as a kakemono.

ARTIST UNKNOWN

1167. THE EASTERN JOURNEY OF THE POET NARIHIRA

Signed: Tosa no Sakon Mitsuoki fude.

In colors on silk. Mounted as a kakemono.

ARTIST UNKNOWN

1168. SOTŌBA KOMACHI

The ninth century poetess Ono no Komachi in her old age.

Seal, Gyō.

In colors on silk. Mounted as a kakemono.

ARTIST UNKNOWN

1169. FUJI IN THE CLOUDS

Signed: Tsunenobu fude.

In ink on silk. Mounted as a kakemono.

ARTIST UNKNOWN

1170. CREATURES OF THE WILD

Many different animals.

Carefully painted in the manner of Mori Sosen. Signed: Sosen fude.

In colors on silk. Mounted as a makimono, and enclosed in a box.

KYUEI

1171. CHINESE POETS

in the garden of a villa in the mountains.

Signed: Jippu Kyuei Sei. Seal, Jusai.

In colors on silk. Mounted as a kakemono.

ARTIST UNKNOWN

1172. SOGA NO GORŌ AND KEHAIZAKA NO SHOSHO

Signed: Ritsuo, aged seventy-nine years. Dated Kwampo I, i. e., 1741.

In colors and gold on paper. Mounted as a kakemono.

KOGA

1173. BON DANCING

Signed: Koga. Seals, Koga no In and Kan-ō.

In colors on paper. Mounted as a kakemono.

ARTIST UNKNOWN

1174. A RICHLY DRESSED WOMAN

Standing figure.

Not signed. Ukiyo-e. Eighteenth century.

In colors on paper. Mounted as a kakemono.

ARTIST UNKNOWN

1175. AN OIRAN

Standing figure.

Not signed. Ukiyo-e. Eighteenth century.

In colors and gold on silk. Mounted as a kakemono.

ARTIST UNKNOWN

1176. A PARTY IN THE YOSHIWARA IN WINTER

Ukiyo-e. Style of Miyagawa Chosun. Early eighteenth century. Not signed.

In colors on silk. Framed.

ARTIST UNKNOWN

1177. WOMAN IN GARMENTS OF PALE BLUE BROCADE

Not signed. Ukiyo-e. Early eighteenth century.

In colors on paper. Mounted as a kakemono.

ARTIST UNKNOWN

1178. CUSTOMS OF THE TWELVE MONTHS

1. New Year's. 2. Visiting a Buddhist temple. 3. Watching a cock-fight in the street. 4. A picnic in spring, wistaria in bloom. 5. Hata nobori the boys' festival, fifth day of the fifth month. 6. Children's matsuri procession. 7. Bon dancing. 8. Picnic by a river, people drinking sake, others fishing. 9. A moonlight picnic party. 10. A picnic under red-leaved maple trees. 11. Burning Tanabata decorations. 12. The susuhaki or house cleaning at the end of the year.

Ukiyo-e. About Kyôho period.

In colors on silk. Mounted in an album.

ARTIST UNKNOWN

1179. NOBLEMAN IN A BOAT

watching an awabi shell diver emerge from the sea with a huge shell under her arm.

Not signed. Ukiyo-e.

In colors on paper. Mounted as a kakemono.

ARTIST UNKNOWN

1180. A WOMAN SEATED BY HER BED

writing a letter.

Not signed. Ukiyo-e, about 1740.

In colors on paper. Mounted as a kakemono.

Fifth and Last Evening

FUJIWARA SHO-UN

1181. DOMESTIC AVOCATIONS

Women spinning cotton yarn and stretching the warp for weaving.

*Signed: Fujiwara Sho-un hitsu. Ukiyo-e. About Kyōho period.
In colors on paper. Mounted as a gaku.*

TANAKA MASUNOBU

1182. A KAMURO DELIVERING A LETTER

*Signed: Masunobu ga. Ukiyo-e. About 1771.
In colors on silk. Framed.*

KORYŪSAI

1183. OIRAN AND KAMURO

*Signed: Koryūsai ga. Seal. About 1780.
In colors on silk. Mounted as a kakemono.*

SHUNSHŌ

1184. SEVEN WOMEN IN A BAMBOO GROVE

*Signed: Katsu Shunshō ga.
In colors on paper. Mounted as a small kakemono.*

ARTIST UNKNOWN

1185. TALL WOMAN IN A GALE

Reminiscent of a well-known pillar print by Kiyonaga.
*This painting much later in date. Not signed.
In colors on paper. Mounted as a kakemono.*

KUBO SHUNMAN

1186. TWO TALL WOMEN STANDING IN A GARDEN

Mostly in tones of gray.
*Signed: Kubo Shunman ga. About 1787.
In colors on silk. Framed.*

KUBO SHUNMAN

1187. KINUTA NO TAMAGAWA

A woman seated, fulling cloth by beating, while her companion raises her hand to feel the first drops of a coming shower.

*Signed: Kenteibo Kubo Shunman ga.
In colors on silk. Framed.*

KUNKYŌSAI

1188. DANCING GIRL

Signed: Kunkyōsai Shinichi. Ukiyo-e.

In colors on paper. Mounted as a kakemono.

TOYOHARU

1189. YOUNG WOMAN IN BLACK

Standing near a blossoming plum tree.

Signed: Toyoharu hitsu. Seal.

In colors on paper. Mounted as a kakemono.

TOYOHARU

1190. THREE WOMEN ON SEVEN-RI BEACH

Enoshima in the distance.

Signed: Toyoharu ga. Circular composition.

In colors on silk. Cardboard mount.

ARTIST UNKNOWN

1191. AN ODE COMPOSING CONTEST IN THE

PRESENCE OF THE SHOGUN

From the John La Farge sale, where it was attributed to Toyokuni. Not signed.

In colors on paper. Cardboard mounting.

TOYOHIRO

1192. GEISHA TUNING A SAMISEN

Signed: Ichiryusai Toyohiro ga. Seal, Utagawa.

In colors on silk. Mounted as a kakemono.

UTAMARO

1193. YOUNG WOMAN HOLDING AN UMBRELLA

IN A SHOWER

Signed with seal only. Utamaro.

In colors on silk. Mounted as a kakemono.

HOKUSAI

1194. TAMETOMO IN EXILE

Signed: Aged 80, Manji hitsu. Seal.

In colors on silk. Mounted as a kakemono.

Fifth and Last Evening

HOKUSAI

1195. STROLLING PLAYER WEARING A TENGU MASK

Amusing a group of boys.

Signed: Aged 80, Manji hitsu. Seal.

In colors on silk. Mounted as a kakemono.

HOKUSAI

1196. DAIKOKU AND EBISU AS MANZAI

Signed: 87 years, Manji hitsu. Seal.

In colors on silk. Mounted as a kakemono.

HOKUSAI

1197. A MAN SLEEPING

His eyes are shaded by a book.

Attributed to Hokusai. Not signed.

In colors on paper. Framed.

HOKKEI

1198. PANORAMIC LANDSCAPE

Fifteen sheets for mounting as a makimono. Attributed to Hokkei. Seal only. No signature.

In colors on paper. Enclosed in a box.

HOKKEI

1199. BENKEI STANDING ON A BENT-OVER PINE TREE

Attributed to Hokkei. Not signed.

In colors on paper. Cardboard mount.

HOKKEI

1200. KUAN YÜ, THE CHINESE GOD OF WAR

Attributed to Hokkei. Not signed.

In colors on paper. Cardboard mount.

HOKKEI

1201. THE OLD COUPLE OF TAKASAGO

Jō and Uba greeting the morning sun.

Attributed to Hokkei. Not signed.

In colors on paper. Cardboard mount.

OYEI

1202. TWO YOUNG WOMEN

One of them holds a doll.

Attributed to Hokusai's daughter Oyei. Seal only. No signature.

In colors on paper. Mounted as a kakemono.

HIROSHIGE

1203. NARIHIRA CROSSING THE SUMIDA RIVER

He is noting the miyako dori (oyster catchers) hovering over and swimming in the stream.

Signed: Hiroshige hitsu. Seal, Ryusai.

In colors on silk. Mounted as a kakemono.

ARTIST UNKNOWN

1204. WOMAN WALKING UNDER AN UMBRELLA

Not signed. Ukiyo-e. Late nineteenth century.

In colors on silk. Not mounted.

ARTIST UNKNOWN

1205. TWO WOMEN WALKING IN DEEP SNOW

Signed: Hokusai Taito hitsu. Ukiyo-e. Late nineteenth century.

In colors on silk. Not mounted.

ARTIST UNKNOWN

1206. PANORAMA OF THE SUMIDA RIVER

IN THE FOUR SEASONS

Ink print colored by hand. Twelve sheets joined end to end and mounted as a makimono.

ARTIST UNKNOWN

1207. A FLOCK OF SPARROWS

Not signed.

In colors on silk. Framed.

MOKUBUTSU

1208. GOLDFISH SWIMMING AMONG WATER PLANTS

Signed: Mokubutsu.

In colors on European paper. Framed.

Fifth and Last Evening

ARTIST UNKNOWN

1209. NADESHIKO PINKS AND FIREFLIES

Night scene.

Not signed.

In colors on silk. Framed.

ARTIST UNKNOWN

1210. AN ALBUM OF MISCELLANEOUS SKETCHES

BY A MODERN ARTIST

Not signed.

Ten paintings by Japanese artists of about twenty-two years ago, imported by the J. B. Millet Company to be used as extra illustrations for the de luxe edition of "Japan Described and Illustrated by the Japanese." All are in cardboard mounts.

SEIKA

1211. GOLDFISH

In colors on silk.

KONAN

1212. BAMBOO AND SWALLOWS

In colors on paper.

KEITEI

1213. TSUMUGI, BEES AND MOON

In colors on paper.

SŌZAN

1214. GREEN HERON

CHIKUHO

1215. SWALLOWS AND FUJI

In water color and lacquer on paper.

RISSE

1216. COCKS FIGHTING

In colors on silk.

KAKŌ

1217. LANDSCAPE

In lacquer on paper.

KAKŌ

1218. PEONIES

In colors on silk.

KAKŌ

1219. IRIS

In colors on paper.

KOHŌ

1220. PINK LOTUS

In colors on silk.

IIDA

1221. LANDSCAPE WITH MILL

Cut velvet picture.

ARTIST UNKNOWN

1222. (A) HERONS FLYING OVER A LAKE

(B) FALCON, SPARROWS, AND MAPLE TREE

Not signed. Modern.

Lacquer paintings on paper. Mounted as kakemono.

JAPANESE PICTURE BOOKS

ARTIST UNKNOWN

1223. ARTIST UNKNOWN. HYAKU FUJI

"One Hundred Views of Fuji." Pictures in black and white.

3 volumes complete. Edo, Meiwa 4 (1767).

1224. EISEN (Keisai). BUYU SAKIGAKI ZU-E

"Pictures of Warriors." 2 vols. No date. Late edition.

1125. HIROSHIGE. FUJI MI HYAKUZU

One Hundred Views of Fuji. Vol. 1 only. Edo. 1859.

1226. HOKUSAI. GO-JU-NIN ISSHU

"Fifty Comic Odes by Fifty Poets." Colored portraits of the poets. 1 vol. Edo, Tsutaya Juzaburo, 1802.

Fifth and Last Evening

1227. HOKUSAI. DOCHU GAFU

"Drawings on the Road," i. e., the Tōkaidō. 2 volumes.
No date, but probably second edition, 1835.

1228. HOKUSAI. EHON SUMIDAGAWA RYOGOKU ICHIRAN

Bird's-eye view of the scenery on both banks of the Sumida river. 3 vols. Edo. 1806.

1229. HOKUSAI. FUGAKU HYAKKEI

One Hundred Views of Fuji. 3 volumes. Late edition.

1230. HOKUSAI. EHON TEIKUN ORAI

A medley of useful information, with illustrations. Very late edition.

1231. HOKUSAI. TOTO SHOKEI ICHIRAN

A synopsis of the scenery of the Eastern Capital. Illustrations in color. Edo, 1800. 2 vols.; not complete.

1232. HOKUSAI. KANSEI NENKAN EDO FUZOKU

Edo views in the Kansei period. Illustrations in color. 1 vol., incomplete.

1233. HOKUSAI. HOKUSAI GAFU

Miscellaneous drawings by Hokusai. Late edition but fair impressions of the prints. Vols. 1 and 3 only.

1234. HOKUSAI. HOKUSAI GAFU

Another copy of Vol. 3. Same edition.

1235. HOKUSAI. EHON TEIKUN ORAI

Incomplete vol. Thick paper.

1236. HOKUSAI. JŌRURI JEKKU

Attractive subjects for Jōruri recitals; copied by Hokutei Bokusen from the original book by Hokusai, dated Bunsei 12 (1829).

1237. HOKUSAI. SHOSHOKU HINAGATA HOKUSAI ZUSHIKI

Designs for Artizans. Small oblong volume. Re-engraved edition, dated Meiji 14 (1881).

1238. HOKUSAI. YUMI HARI ZUKI

The Bow Moon. Novel by Bakin with illustrations by Hokusai. First vol. only. Poor condition.

1239. HOKUSAI. HOKUSAI MANGA

Miscellaneous sketches. Complete set of 15 vols. Re-engraved edition, published in Meiji 11 (1878). Nagoya; Katano Tōshiro.

1240. HOKUSAI. HOKUSAI MANGA

Vol. 5 from the original blocks. Late edition.

1241. ICHIRO. ICHIRO GAFU

Miscellaneous Drawings. Printed in color. 1 vol. 1823.

1242. KUNISADA. HAYA SUGAO NATSUNO FUJI

"Actors Seen in Summer Time." Printed in color. 1 vol. Bunsei 10 (1827).

1243. MASANOBU (Kitao). "KYOKA GO-JŪ-NIN ISSHU"

Fifty comic odes by fifty poets. With portraits of the poets. Printed in color. Vol. 1 only. Edo 1786.

1244. MITSUKATA (Rikan). KAIBUTSU GAHON

Pictures of Ghosts and Demons, by Rikan Mitsukata, copied by Nabida Gyoku-ei. Printed in color. 1 Vol. Edo, 1883.

1245. MORIKUNI (Tachibana). EHON OSHUKU-BAI

Subjects for Painters. 5 vols. only. 1739. Also

EHON SHAHO BUKURO

1 vol. only. Ōsaka 1720, reprinted 1770.

1246. SEKIEN (Toriyama). EJI HIKEN

"Pictured Things Compared." Vols. 1 and 2 only. Edo, Anei 6 (1777).

1247. SHIGENOBU (Yanagawa). YANAGAWA GAFU

Miscellaneous Rough Sketches. 1 Vol. Printed in blue and tan. Late impression from worn blocks.

Fifth and Last Evening

- 1248. SHUNKŌ (not Katsukawa Shunkō). MEIKO SHOKEI**
"Little Views of Famous Places." Small landscapes in color. 6 vols. Edo, 1847.
- 1249. SHUNMAN. TITLE LACKING**
Comic odes and portraits of the poets. Incomplete volume. Dated 1803.
- 1250. SUKENOBU (Nishikawa). EHON TESO GUSA**
Domestic Scenes. Black and white illustrations. Late impressions from worn blocks. 1 Vol., incomplete. Apparently a reissue in Bunsei 12 (1829).
- 1251. TOYOHIRO. BANSU MAIKO NO HAMA**
The story of a vendetta at Maiko beach. Illustrations in color. 2 vols. complete, clean as when first published and in original colored paper wrapper. Edo, 1804. Late impressions.
- 1252. UTAMARO. EHON MUSASHI ERABI**
The fifteen double-page color prints of flowering plants and insects, together with the preface by Sekien, the imprint page and the covers to Vol. 3, mounted on cardboard and enclosed in a portfolio. The publication of the volumes containing these prints helped to make Utamaro famous. Edo, Tsutaya Juzaburo, 1788.
- 1253. UTAMARO. SHIOHI NO TSUTO**
"On the Beach at Low Tide." 1 Vol. containing eight double-page color prints, among them the famous pictures of sea-shells on the sands. Fine impressions in good condition. Edo, Tsutaya Juzaburo. About 1788.
- 1254. UTAMARO. EHON KYO GETSUBO**
1 Vol. containing five double-page color prints. Signed: Kitahawa Utamaro Toyoakira. Edo, 1789.
- 1255. UTAMARO. GAHON MOMO CHIDORI**
"One Hundred Screamers." Another famous volume containing color prints of birds. 2 vols. complete. Edo, Tsutaya Juzaburo, 1793. Good copy. Not earliest printing, but in nice condition.

1256. YOSHISHIGE (Pupil of Kuniyoshi)

GO-JU-SAN TSUGI HACHI-YAMA ZU-E

Designs for bonsai, i. e., miniature landscape decorations.
2 vols. No date.

1257. YOSHITORA. CHUSHINGURA GISHIDEN

The history of the forty-seven loyal ronin—with a color-print portrait of each one of them. 1 Vol. No date. Late edition.

1258. HOKUSAI. SHAKA ZU-E.

Incomplete volume of black and white illustrations. No date.

1259. ARTIST UNKNOWN. OGURA HYAKUSHU

"One Hundred Odes by Ogura," with colored illustrations.
3 vols. No date. (About 1800.)

1260. ARTIST UNKNOWN. HYAKU FUJI

"One Hundred Views of Fuji." Pictures in black and white. Vol. 4 only. Osaka. 1785.

1261. ARTIST UNKNOWN. FUKUSHOKU ZU KAI

Illustrations of Costumes of Court Nobles. 2 Vols. 1816.

1262. ARTIST UNKNOWN. DAI KYO GŌ-AKU ZU KAI

Pictures of Five Crimes. 2 Vols. 1848.

1263. VARIOUS.

Ten vols. of Japanese illustrated books.

1264. MOKUHAN UKIYOE TAIKA GASHU

The latest Japanese book on the artists of the Ukiyoe school with reproductions of prints, 29 of which are full-page in color. Text by various authors. Folio. Tokyo. S. Watanabe, 1915.

1265. UKIYOE HANGA KESSAKU SHU

Five chromo xylographic reproductions of prints by Suzuki Harunobu. Enclosed in a portfolio. Published by S. Watanabe. Tokyo, 1916.

Fifth and Last Evening

1266. UTAMARO FUZOKU GA

An album containing twelve full-size reproductions of color prints of lovers by Utamaro. Recent Tokyo publication. No imprint.

1267. ALBUM

Containing twelve small colored reproductions of paintings by Japanese artists. Tokyo, about 1900.

1267A. HOKUSAI. SEMMAN GACHO

Portfolio containing twelve reproductions of paintings on fan mounts, signed Zen Hokusai Iitsu. No publisher named. Modern.

ADDENDA

JAPANESE PRINTS

SUZUKI HARUNOBU

1268. SETTING OFF INCENSE FIREWORKS

Two girls in thin summer garments, on a platform of the Ise-ya tea-house built over the water of a river. One of them has lighted a row of sparklers set up on a board floating upon the stream. Tied to the corner post of the tea-house is a netting bag containing melons cooling in the water.

Chuban. Signed: Suzuki Harunobu ga.

ISODA KORYUSAI

1269. FAIR VISITORS AT A SHINTŌ SHRINE

Wakamatsu of Tawara-ya accompanied by another woman, visiting a Shintō shrine.

Hashira-e. Not signed. About 1775.

1270. GIVING A LIGHT

Young lovers standing by a blossoming plum tree hung with poem slips; the man giving the girl a light from his pipe.

*Hashira-e. Signed: Koryūsai ga. About 1776.
Not in very good condition.*

TORII KIYONAGA

1271. OIRAN AND KAMURO

A tall woman looking down at her kamuro who is seated at her feet and engaged in copying a letter.

Hashira-e. Signed: Kiyonoga ga. About 1783.

EISHOSAI CHOKI

1272. YOUNG MAN READING A LOVE LETTER

Parody on the Ichiriki tea-house incident from Chushin-gura. The man stands on a veranda, a girl hidden beneath it looks up to read the letter as it is unrolled and drops down to her, and another girl seated on a balcony above reads it reflected in a hand mirror.

Hashira-e. Signed: Choki. About 1789.

KATSUKAWA SHUNCHŌ

1273. A SUMMER PICNIC

A party of women at a picnic in a piece of hilly ground where tall bush clover is in bloom. Some are gathered about a wooden bench covered with a red rug upon which others are seated or standing.

Oban. Middle sheet of a triptych. Signed: Shunchō ga.

In poor condition. Faded and stained.

1274. PARTY OF WOMEN IN A GREAT HOUSE

Oban. Left-hand sheet of a triptych. Signed: Shunchō ga.

In poor condition. Faded, and trimmed at foot.

REKISENTEI EIRI

1275. THREE TALL YOUNG WOMEN

On their way to a Shintō shrine accompanied by a girl carrying a mamori bukuro, i. e., talisman. All are dressed in thin summer garments, and two of them are walking under a blue umbrella.

Oban. Not signed. Publisher: Murata-ya Jihei.

Faded and otherwise not in good condition.

KITAGAWA UTAMARO

1276. TWO OIRAN

Madoka and Akashi of the house called Tama-ya. A curtain with the name of the house upon it hangs above their heads.

Hashira-e. Signed: Utamaro hitsu.

ANDO HIROSHIGE

1277. BUNGO, MINOSAKI

View of the village of Minosaki on the sea coast, province of Bungo. One of the series Roku-jū-yo Shu Meisho Zu Kai.

Oban. Signed: Hiroshige hitsu. Publisher: Koshimura.

1278. SURUGA SATTA NO KAIJO

View of Fuji from the seashore at Satta Point, a great wave curling up in the foreground at the right. Series, Thirty-six Views of Fuji. Dated Horse Year, 1858.

Oban. Signed: Hiroshige ga. Publisher: Tsuta-ya.

1279. URA-URA DAI RYO NO ZU

Pictures of taking a great catch of fish. Scene on the sea shore: many boats full of fishermen engaged in seining fish. On the beach in the foreground and at the right many men hauling in nets.

Oban triptych. Signed: Hiroshige ga. Publisher: Tatchiko. Extremely rare. Not in very good condition.

PAINTINGS

YOKEI KOREFUSA

1280. SHAKYAMUNI ENTHRONED

He is shown seated on a lotus flower asana, which rests upon an octagonal pedestal.

Signed: Yokei Korefusa egaku. Nineteenth century.

In ink, gold and a little color, on paper. Mounted as a kake-mono.

ARTIST UNKNOWN

1281. FALCONS

Set of three paintings. The birds are shown perched upon a pine tree and upon a white flowered and a red flowered tsubaki (camellia). Probably seventeenth century.

Not signed, but all three paintings bear impressions of a seal reading "Fujiwara" which appears to be a modern addition.

In ink and colors on paper. Mounted as a set of three kake-mono.

TANJO

1282. JURŌJIN

Jurōjin is one of the so-called Seven Fortune Gods. He is shown attended by a crane and a hairy-tailed tortoise and he stands under a pine-tree.

Signed: Kano zusho hitsue. "Picture in the style (brush idea) of the Kano school." Tanjo copied.

In ink and colors upon paper. Mounted as a kakemono.

ARTIST UNKNOWN

1283. GOOSE IN FLIGHT

Not signed. At the right an ode is inscribed and signed Kyo-kushin.

In ink and a few touches of color, on silk. Mounted as a kake-mono.

MOTONOBU

1284. A SHOWER IN THE MOUNTAINS

Copied by Kawanabe Kyosai of the Ukiyoe school, nineteenth century. Inscribed, Kano Yusei Masanobu choshi (eldest son) Eisen Motonobu, Ko Hogen fude, Kyosai aratame.

In ink on paper.

ARTIST UNKNOWN

1285. HOTEI AND KARAKO

The karako, i. e., Chinese child, is playing about Hotei's bag of precious things.

Probably a copy of a painting by Kano Naonobu. Not signed, but bears the impression of two seals, one reading Hokyo, the other Naonobu. These are certainly modern.

In ink on paper. Mounted as a kakemono.

KEISHU FUJIHIROTO

1286. THE STRATAGEM OF MASASHIGE

Kusunoki Masashige, renowned as the "Bayard of Japan," was the commander-in-chief of the army of the Emperor Go Daigo. When Hojo Takatoki deposed and exiled Go Daigo he sent an army under the command of Osaragi Sadanao against Masashige, who was entrenched in a hastily constructed fort at Akasaka. Being blockaded and in straits for provisions he resorted to a stratagem. A wood-pile was built and upon it corpses of dead enemies were placed. Then Masashige escaped in the night with his men, leaving only a few to fire the pyre and spread false news that he had committed suicide. In this picture the artist shows Sadanao's men attacking the fort. And at the foot Masashige and his army are seen marching away. Painted in Tosa style.

Signed: Keishu Fujihiroto.

In colors and gold on silk. Mounted as a kakemono.

KANO MICHINOBU (?)

1287. KUSUNOKI MASATSURA AT YOSHINO

The celebrated warrior, son of Masashige, is shown mounted upon a black horse, near the tomb of the Emperor Go Daigo, upon the door of which he inscribed a poem with the point of an arrow.

Signed: Hogen Eisen ga.

In colors on silk. Mounted as a kakemono.

ARTIST UNKNOWN

1288. WOMAN WRITING A LOVE POEM ON A FAN

In the manner of the seventeenth century Ukiyoe artists but probably painted toward the middle of the eighteenth century.

Not signed.

In colors on silk. Mounted as a kakemono.

ARTIST UNKNOWN

1289. FUNA ASOBI

"Cooling off in a boat." A woman seated in a boat and holding on her outstretched hand the Chinese character I, which signifies mind or soul. Over this a basket hat is placed. Buildings are shown on the farther bank of the river.

*Not signed. Ukiyoe. Probably about 1730.
In colors on silk. Mounted as a kakemono.*

ARIMASA

1290. A FANTASY

An Uguisu (Japan bush warbler or nightingale) on a pine branch tied to two small baskets with noshi cords to indicate a gift.

Signed: Arimasa utsusu, i. e., copied, a phrase which is used not only for copies of other pictures, but for drawings made from the objects represented and not merely from memory of them.

In colors on silk. Mounted as a kakemono.

KANRYO

1291. WHITE HERONS, CHRYSANTHEMUMS, AND WILD RICE

Signed: Kanryo.

In colors on silk. Mounted as a kakemono.

KUMAHIKO

1292. LEAPING CARP

Signed: Kumahiko seki-ga, i. e., painted at a gathering of artists at a tea-house where each in turn exhibits his skill with the brush in a work conceived and executed in the shortest possible length of time. Nineteenth century.

In ink on paper. Mounted as a kakemono.

TOKO

1293. CARP AND OMINAESHI

Stalks of yellow ominaeshi projecting across a stream in which a number of large carp are swimming.

Not signed. Attributed to Toko, an artist who lived in Inaba in the latter part of the eighteenth century and was noted for his pictures of carp.

In ink and colors on paper. Mounted as a kakemono.

OKYO

1294. ROBINS, KINGFISHER, AND YOUNG MAPLE TREE

Dated Temmei Hinoe Uma chu shun, i. e., 1786, middle of spring. Signed: Okyo; seal, Okyo.

In colors on silk. Mounted as a kakemono.

TANKO MORIYOSHI

1295. NO DANCER

He is in the role of Okina, i. e., Old Man, and stands with arms outstretched showing the way of holding the fan.

Signed: Tanko Moriyoshi fude.

In colors and gold on silk. Mounted as a kakemono.

CHUWA

1296. HARU ARASHIYAMA

"Arashima in Spring." Many cherry trees in full bloom on the slope; and in the foreground the river Katsura, here called the Oigawa, spanned by the "Moon-viewing Bridge."

Signed: Hokyo Chuwa.

In colors on silk. Mounted as a kakemono.

SHINGANKEI

1297. BISHAMON-TEN: KWANNON: DAIKOKU

Set of three small Buddhist paintings.

Signed: Shingankei. Probably early nineteenth century.

In colors and gold on silk. Mounted as kakemono.

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